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☐ Educator
☐ Web designer
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☐ Windows 95
☐ Windows NT
☐ Other:

Which programs do you use most?:

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☐ Advertising
☐ Service Bureau
☐ Printing/PrePress
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- ☐ Eye
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☐ How
☐ U&C
☐ I.B.
☐ Step by Step
☐ Graphis
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☐ Adobe
☐ AIGA Journal
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☐ Classical
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LUST
PETER MAYBURY
JACK STAUFFACHER
LORRAINE WILD

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Seen

**Images of your
fonts in use
are pathetically
self-serving &
horribly boring**

Intro

spection

During the early and mid 80s it was becoming clear that graphic design was in a funk. A deep blue funk. What was supposed to be an advanced form of visual communication, Swiss International Style graphic design, was being cranked out like ground meat. Most of the work looked tired and predictable. You knew exactly what to expect from your heroes and heroines and they delivered on cue, like they were operating on automatic pilot. It was good work, it just didn't emote. It was time for a change, and with *Emigre* we were lucky enough to arrive on the scene exactly when things were ripe to explode. And change things did. We spent the next fifteen years pretty much exhausting the subject, pointing out the bankruptcy of late modernism and discussing the possibilities of new approaches in design and the arrival of that odd little gray box, the Macintosh computer.

That was a lot of fun.

Currently, however, it feels like the funk is back. Distressed type, homemade type, vernacular type, struck thru type, underlined type, overlapping type, more overlapping type, text columns butting up, text columns overlapping, out of focus and ambiguous imagery, forced justified spacing, retro themes, and in-your-face deadpan photography. And the all pervasive look of decay. Decay is big in design today, making New Orleans as the 1997 AIGA Conference destination oddly appropriate.

What once upset the *status quo* have become run-of-the-mill solutions. One bankruptcy replaces the next. The number of books being published on "cutting edge design" is evidence of the complete exhaustion of what initially looked like an honest-to-goodness savior of graphic design.

The cutting edge has become suspiciously crowded, blunted by overexposure. I'd love to coin the term "the cutting edge is dead," but that, too, has grown stale. It's not that the work looks bad; it just looks not new. It looks familiar, like something we can now all enjoy and understand or simply dismiss, instead of respond to emotionally. We don't even get riled up over it like we used to. It looks respectable. It's produced professionally by design and ad agencies with budgets that can buy all the distressed typefaces money can buy, with the designers thrown in for good measure, since they, too, can be bought, if the price is right or the exposure worthwhile.

Unfortunately, the work has ceased to communicate. Regardless of the sheer force and magnitude with which it is now spoonfed to the masses, it has lost its ability to do what it was meant to do: draw attention and engage readers.

Meanwhile we occupy ourselves with endless discussions on whether to call ourselves information architects, *auteurs*, authors or artists – anything to distance ourselves from that depleted designation of graphic design.

Sound miserable enough?

It was bound to happen. Actually, if history tells us anything, it's that it repeats itself time and again. So here we are at the next juncture with things looking rather bleak. Last time we were present, some really interesting work started to surface. We're ready for it, but we're not going to wait for it. There's great design aplenty. It's always present – it's just not always the most widely published or the most obvious or the most cool. And it's the kind that will not be co-opted by corporate America because it cannot be easily codified and put to use to sell the next great widget.

Or can it? RYDL

Typefaces used on this page: Headline: Base-9 Bold 36 and 9 point. Text: Base-9 Bold and Bold Italic 7/12 point. Next page, Masthead: Base-9 Bold 6/8 point. Contents: Base-12 Sans Bold 24 point and Base Monospace Wide Regular 9 point.

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An Interview with

Peter Maybury

Catalog cover and spread, *The Bread and Butter Stone*, the Douglas Hyde Gallery, 1997

What people tend to notice about the programme often has as much to do with their perception as with facts. After a single year of the new strategy, there were articles in the press about the 'manual' and 'conceptual' nature of most of our shows. But only about a third of them could accurately have been described as 'manual', and one as 'conceptual'. Nonetheless, it was obviously those exhibitions that people found most memorable and 'characteristic' of the DHG.

Unintentional patterns and consistencies may be more obvious than those that are deliberate. There have been confusions about the number of times the work we've shown has dwelt on the subject of death.

If an artist feels that the curator has lost interest in the project and isn't doing his or her best to support it, trust can break down. And from the curator's standpoint, artists sometimes appear to be interested only in furthering their own careers, without regard for the Gallery's needs or the curator's input. Once or twice I've had unhappy experiences with artists during the course of preparing for shows. But I've learnt, I think, to recognise the warning signs, and to act on them promptly.

When everything goes well, working with an artist is a very pleasurable experience, especially when the resulting exhibition lives up to, or surpasses, expectations. Then you don't worry unduly about other people's reactions. Both the artist and the curator know that the project has been worthwhile.

For various reasons, some projects don't work out. We've had visits from artists who have suggested exhibitions that simply weren't appropriate. Unless we couldn't afford them or, less frequently, the shows didn't seem right. And a few people didn't particularly want to work with us.

perhaps, has less to do with...

Emigre: What schools did you attend?

Peter Maybury: I graduated in 1991 with a National Diploma in Visual Communications from Dun Laoghaire College of Art & Design (DLCAD) Dublin, and in 1992 with a Master of Arts in Graphic Design from Central St. Martins College of Art & Design, London.

What was the most significant thing you learned in design school?

There were a number of experiences that were helpful. At DLCAD we were left on our own for the most part, so we figured out how to do things ourselves. This was just before the Macintosh became all pervasive. We used the Mac, but I did my diploma show and a lot of free-lance work during college by traditional cut and paste, which influenced my method and perception of making images. At St. Martins I did some letterpress where, since the page is made of metal, the space is as much a conscious decision as the type.

Can you elaborate on this?

When you work exclusively on a Macintosh, like with any tool, it leads you towards particular effects that the machine is good at producing. A lot of formal characteristics that are common in current graphic design come directly from the capabilities of the Mac. For example, for a while there was a rash of multi-layered type. Aside from whether or not this was relevant to the subject, people used it because it was possible. To layer type using a repro camera, on the other hand, is a nightmare. The repro camera, which was the main tool we used at Dun Laoghaire College, provides its own visual traces or vocabulary. Accidents and incorrect exposure times and general cut and paste marks gave the work a certain character. With the Mac, everything is transparent and floating, while with cut and paste, things are flat and opaque and you work around that. Working with cut and paste meant you looked very closely at the detail of type, as the artwork might consist of hundreds of cut out letters and sentences all separately scoled on the repro camera, and you were more conscious of the white background. Using the repro camera was a major influence on how I put pictures and pages together. This, combined with ideas derived from the letterpress process, has affected how I now work on the Mac. I find myself sometimes wanting to introduce flaws into the page, which has led me to awkward cropping and the general fixation with using bits of foxes, photocopies and handwritten elements.

What is the biggest difference between working on a Mac and letterpress?

On a Mac you can just slap a couple of text boxes on a page and suddenly you've got a layout to work with. With letterpress, each space and letter is made of lead so you need to have a notion of what you want to achieve before you start, beginning at the top left-hand corner working across and down. To add a space is a physical action, just as adding a letter

is. The white space is as much a physical object as the type. Type no longer floats but is fixed in lines of metal with lead strips between them. To achieve layered or vertical type requires multiple print runs. Layering, therefore, is simply not part of the process. Also, with letterpress, you can give yourself certain parameters and then have the process take care of the other decisions. For example, I did a print with Joe Ewart where we had devised a numbering system to select lines of text from a book. We then made a letterpress print consisting of a grid of boxes for each page. In each box were the numbers from the system, the page number, and the line of text if one had been selected. Large Caslon wood type was used for the page numbers printed in red in the background, and since there was a shortage of large type, we had to include some smaller characters. This practical limitation became a part of the design, determining the point size for the numbers. The difficult part is to know when to dump something if it isn't worthwhile. It's easy to form a sentimental attachment to elements or details that may not be contributing positively to the overall piece. Sometimes it's a good exercise to delete things and see if you really miss them. Quite often I'll get the feel of something being right very quickly, but it takes a long time afterwards to make it function properly, to balance visual impact with ideas, readability or practicality.

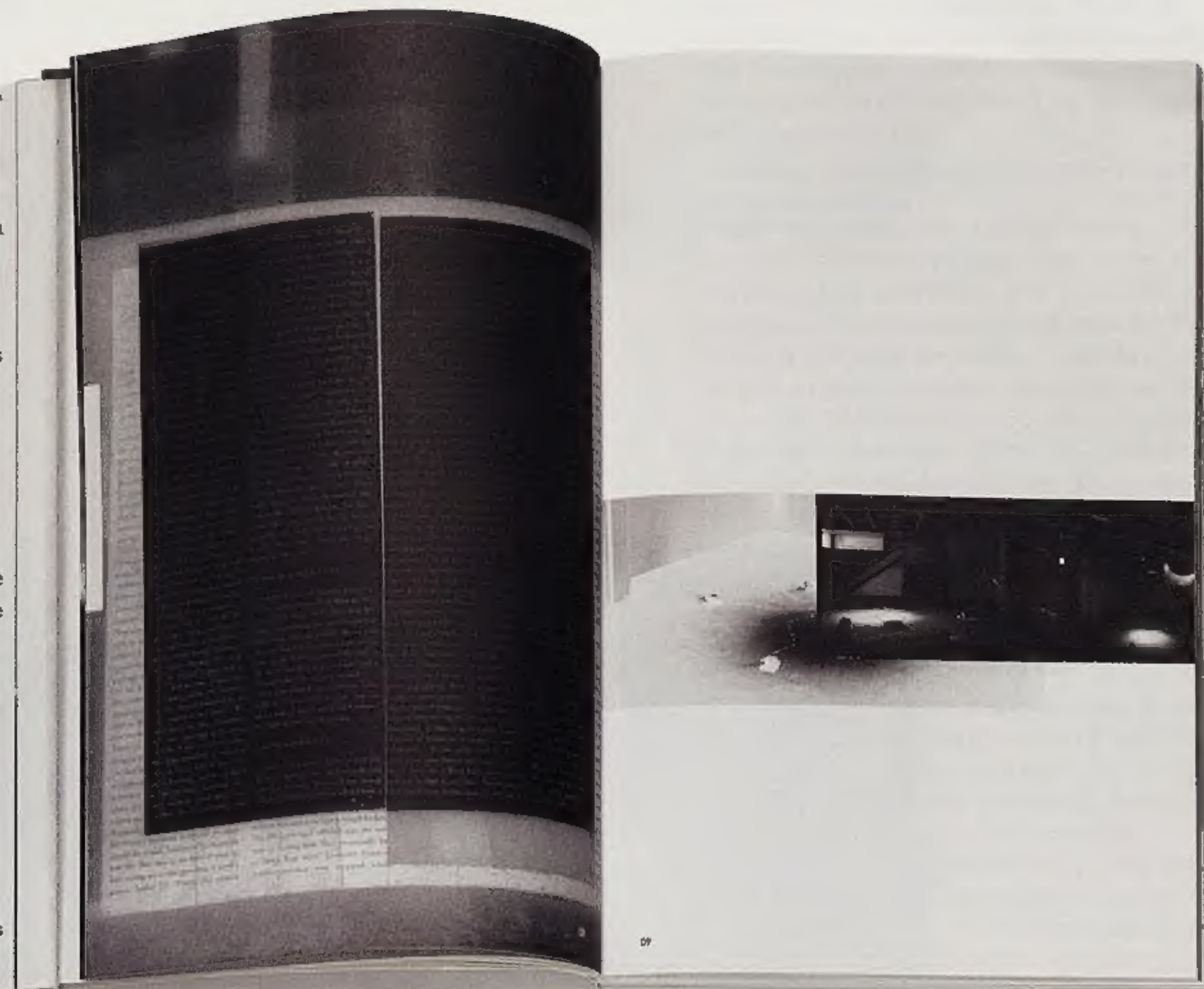
Who were some of your teachers?

The course director at St. Martins when I was there was Tim Foster. He had a great ability to interpret work and make connections, and loved to talk. Tutorials went on for hours and would occasionally touch on the work but mostly circled around the many things that drifted into Tim's mind. He was always looking at your work from as many viewpoints as possible, and comparing it with the work and ideas of people involved in other disciplines. My main project was about how we perceive objects and how they can encapsulate and evoke a memory or a feeling or an atmosphere, and how they become charged with significance, and are capable of evoking a memory or mood quite specific to the individual.

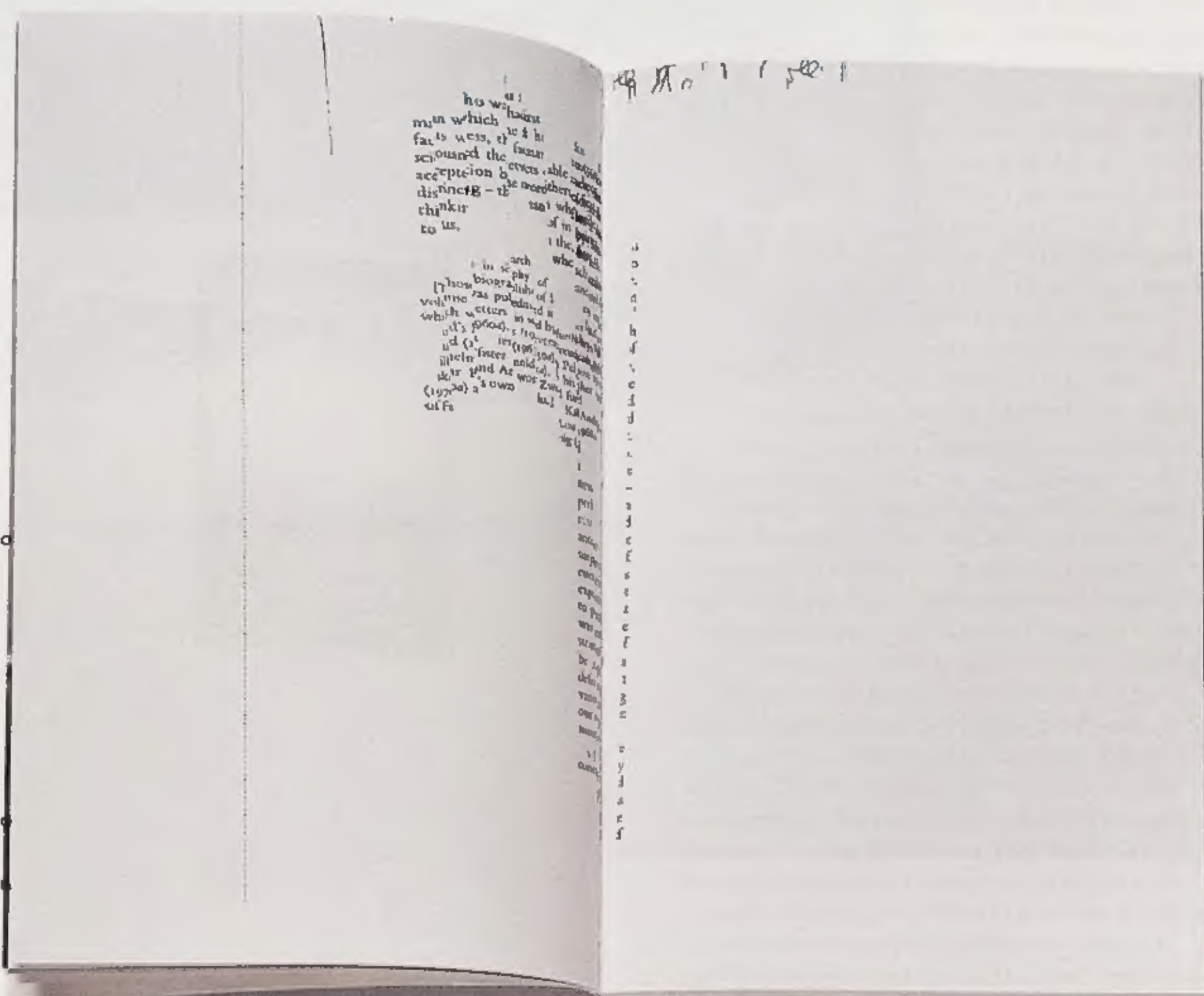
One of my personal tutors was Joe Ewart, who has a design company in London called "Society." He rarely talked about the formal issues of the work, but instead concentrated on ideas and visual interpretations, process and methods of working, and chance elements and how the choice of materials can relate directly to the ideas rather than being imposed on them. I don't think that the work I did in school would stand up now under scrutiny, but the process I went through was valuable.

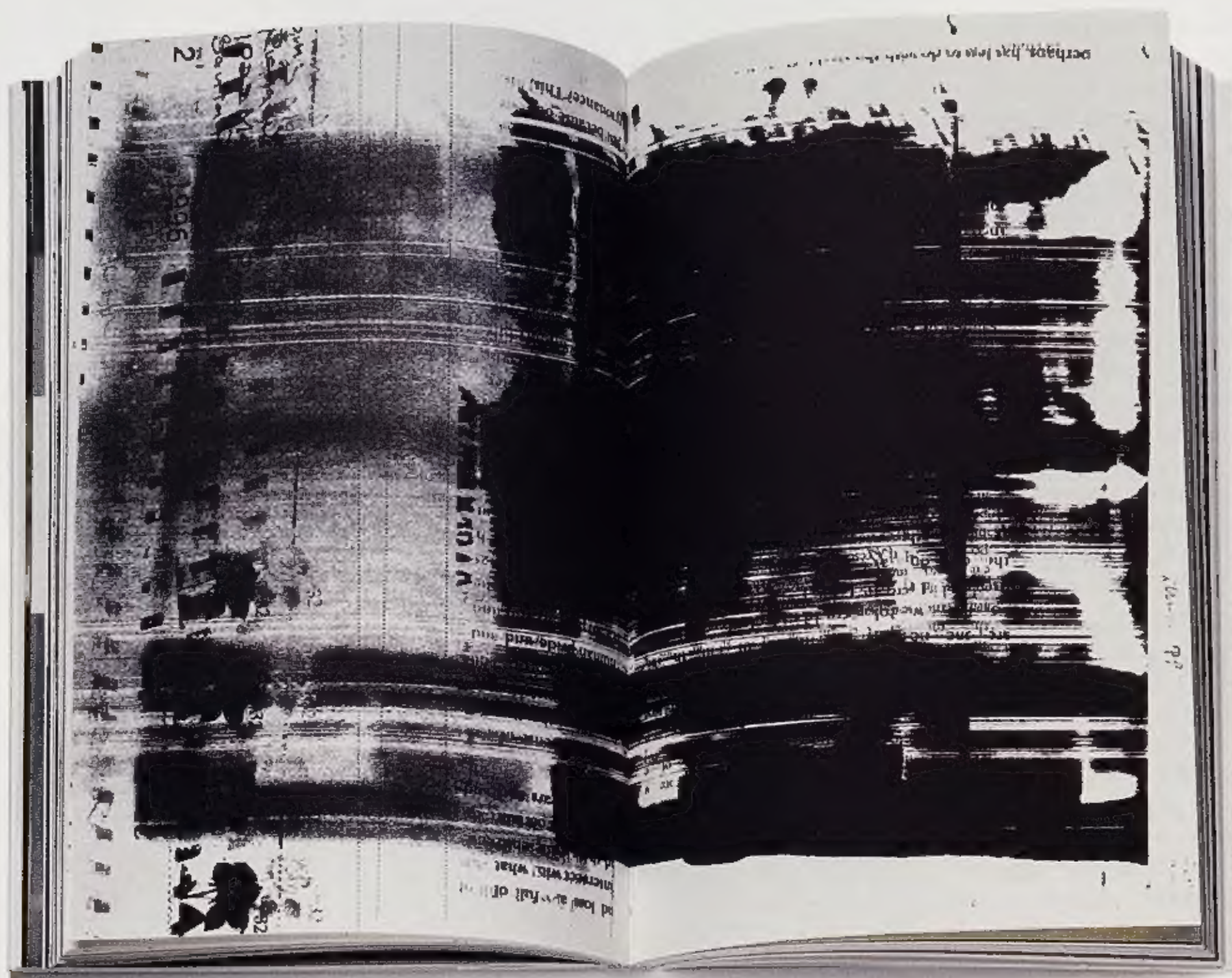
Anything you didn't like in school?

What I didn't like was that there was a strong push towards the analytical and



Catalog spreads, *The Bread and Butter Stone*, the Douglas Hyde Gallery, 1997





Catalog spread, *The Bread and Butter Stone*, the Douglas Hyde Gallery, 1997

methodical, which I found overly rigid, as if there was a particular way to learn design and a definitive way to interpret things. This really wound me up, since I was interested in the individual perceptions of objects. Analysis and rules can be useful in looking at something, but no matter how thoroughly you examine a design, there will always be elements of spontaneity, flair, feel and intuition that cannot be easily analyzed. Design is a difficult balance because you've got to be hard on yourself to avoid the traps of styles and trends and mere decoration, while accepting other elements as significant without trying to define why. And then there are the circumstances that surround the making of a design, such as budget, deadlines, the moods of the people involved, previous work, other projects you might be working on, all of which are relevant aspects that can inform the design. I quite happily include small elements from one project into another. If I'm working on several projects at the same time, then one informs the other, and while I try to develop individual identities, they have a commonality, which is me, the designer.

What happened after school?

I returned to Dublin in 1993 and began to freelance. I'm 28 now, still doing freelance, in my new studio. I design catalogs for film festivals and art galleries, such as the Douglas Hyde Gallery. I do CD covers, *CODE* magazine, and occasionally I do identities, and posters. This is all paper-based design, but recently I've started working on some signage and exhibition display, and I'm forcing myself into designing a web site for the Dublin French Film Festival, for which I have also designed catalogs and posters during the last three years. In addition, I'm currently tutoring degree and diploma students at DLCAD one day a week. I'm also writing and recording music and making books and prints and I do photography.

Do you feel confident teaching design after graduating so recently?

I teach only one day a week, but I've been teaching for nearly three years now, and I do often question my relevance and ability. It's helpful being not that much older than the people on the course. Having gone through the process relatively recently, I'm familiar with the experience of being at college. I think it's important as a tutor to also be a practicing designer. It's an interesting situation for me. I might be talking to the students about ways to approach and expand the work and as a result I constantly find myself re-evaluating my own work and my ideas and putting them to the test in my work. I'm learning through teaching. As long as that happens, I think I'm useful. Teaching continually raises questions and I have to defend or rethink my points of view. The frequent dialogue about design helps me to stay energetic

and curious about what I do, which is important when you teach. While I might have more experience in certain aspects of design than the students, I'm involved in the same discourse.

Do you ever feel outpaced by the student's ability to take in new software?

People may work with digital media like Director, and while I may not be well versed in the software, the same design evaluations are relevant and apply. When making a digital movie for example, certain aspects such as time and movement may be more prevalent, but they are not unique to one medium. It's just a matter that some things come to the fore more than others in certain media. I think visual language and design processes transcend formats and media.

Are you consciously seeking work from cultural institutions, and how does that affect your standard of living?

Money-wise, cultural institutions aren't that great. Occasionally a well paid job comes along, such as an identity, but I'm not exactly buying up the town. Being more selective has limited the range of potential clients considerably, and while I've been trying to establish more links outside of Ireland, it's time consuming and very difficult to follow these through. Frequently people will be enthusiastic and make commitments that don't pan out. Also if you have a busy spell, it's very easy to lose track of the correspondence. But at least, at the moment, if I have to work all night on something, it's something I'm completely engaged in. I generally look to work with clients who are involved with things that interest me and that seem to have creative scope. With cultural institutions, since they're not product-based and are often subsidized, we don't have to worry about markets and target audiences, and in theory the audiences are more accustomed to design work that is less mainstream. I think minority interests are of vital importance and I think there is an obligation to work innovatively and imaginatively in these specialized areas.

You said in theory the audience is more accustomed to innovative design. How about in practice?

The catalogs I do for the Dublin French Film Festival, for me, are all about cinematic language — motion, static, sequence, memory, punctuation, crops, juxtapositions, multiple viewpoints, etc. Just today, in the *Sunday Tribune*, I found a review of the catalog I have just completed for the 1997 Dublin French Film Festival written by the cinema journalist Ciaran Carty. He writes "Not even the programme designed by Peter Maybury with a seeming disregard for the need to communicate, can cure my addiction to French movies. As if taking as his brief a requirement to find different ways to jumble the titles of movies, he turns each page into a decoding challenge in which the fragmented text, over-printed white on black, is often so minuscule that it

requires a magnifying glass to reveal its secrets. My advice is not to be put off – the wonderful range of movies... is well worth the visual torture." He then goes on writing about Joyce's *Finnegon's Wake*, admitting that it is "unreadable, but only if you insist on viewing it in a linear way." It amazes me how people, particularly cinema fans, don't make any connection between the printed page and cinema and their many common aspects and parallels.

Regarding criticism, do you think that design criticism has a function within design? Is it necessary, or is it ultimately irrelevant?

It's as relevant as the point it's making. I'm not very interested in design criticism that tries to substantiate design as a discipline. The work itself should provide this. As long as it isn't far removed from the actual process of designing, I think it has relevance.

What is it like being a designer in Dublin? What are the drawbacks, if any, and what are the benefits, if any?

Dublin is quite a small town, and it has not been that difficult to set up as a free-lance designer. I've managed to find a core of interesting clients, but I also try to work with clients abroad. In general, people here are less adventurous when it comes to graphic design. There's no real design tradition in Dublin, and not very much good work being produced.

Do you do any commercial or production work on the side just to pay the bills?

No. I used to do some contract work that was pretty commercial but not recently. At this stage I have a portfolio of non-commercial work that attracts more work from other culturally oriented clients.

If Nike, Coca Cola or Camel cigarettes called to ask you to do design work for them, would you take it?

In other words, do you have political or moral convictions that determine whom you work for? To me the choice has been about whether or not the job provides an opportunity for interesting work. Quite often I'd turn down a job if it was something for which I felt I was the wrong person. I haven't worked with high profile companies, but assuming they weren't doing terrible things to the environment or something, I imagine I'd be delighted to do that kind of work.

Have you ever wondered what it would be like to work with a huge budget and splurge?

I don't necessarily feel limited by small budgets; it simply becomes a design consideration. So if there isn't money for an extravagant production, it turns your attention to other things such as paper stock, formats, ways around expensive repro work. Budget restrictions generate choices and push you to think of things you might otherwise have avoided.

Do you feel a particular affinity towards other designers or artists? Do you feel at all part of a particular movement or zeitgeist?

There are always plenty of things in other peoples' work that are enlightening. I'm fortunate with a number of my clients that the subject matter brings many new and

Catalog spreads, 1997 Dublin French Film Festival, 1997

inspiring ideas. I am currently doing some work for Grafton Architects and they designed a building for Trinity College in Dublin. When I went to photograph it for a job, I noticed that it is very busy from one view, and quieter from another. This, it turned out, resulted from the fact that Trinity didn't want the new building to clash with the classical appearance of the campus from a certain view. So from this view the proportions relate to the other buildings around it and it appears very integrated. But as you move around to the more concealed side, it breaks up into a complication of diagonal planes and levels. Also, the choice of materials was quite crude and the finish was made to reflect the workshops and machinery inside. This I found interesting because it struck me as being parallel with the kind of considerations that enter my own work. Photographing it made me think more about three-dimensionality and multiple perspectives and where the viewer is in relation to the building and how to relate this in 2-D.

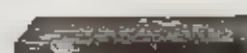


I find a lot of parallels, too, in music. Making music and graphics seem to be amazingly similar processes. There is a drum'n'bass album by Photek that consists of live samples put together digitally. You really get the sense that it has been put together from a million tiny fragments, each of them carefully selected and impeccably recorded, much like a designer pieces together type and images. When I'm recording a piece of music, the experience has much the same sense for me as when working visually; the same parameters apply. You are working spatially, creating dynamics and form, and editing, deciding which elements are more prominent and which recede. The medium you choose carries its own traces or characteristics so that the process affects the outcome. Elements recorded live, for example, have textures that are not present in music created digitally. Music also creates a very strong sense of space that I relate to the tangible space of my work. If you're listening to music when you work, you're dealing with, among other things, spatial relationships. Depending on the project, and how loud the music is, I find I get absorbed into a mental space where the bits and pieces I'm pushing around on the screen seem to relate to what I'm hearing, or sometimes the music just helps to distance you from thinking about or scrutinizing what you're doing, so the work becomes a bit freer and more adventurous.

I'm also interested in work that sets up parameters that allow for the creation of unpredictable results. There's a lot to be learned from this kind of approach; not only in the breadth of ideas it generates, but also about degrees of control in your work. I think that a certain level of attention to detail in my work helps it to withstand repeated viewing, but often it's useful to set yourself rules or systems to

Lili Dujourie

10 June - 27 July, 1996

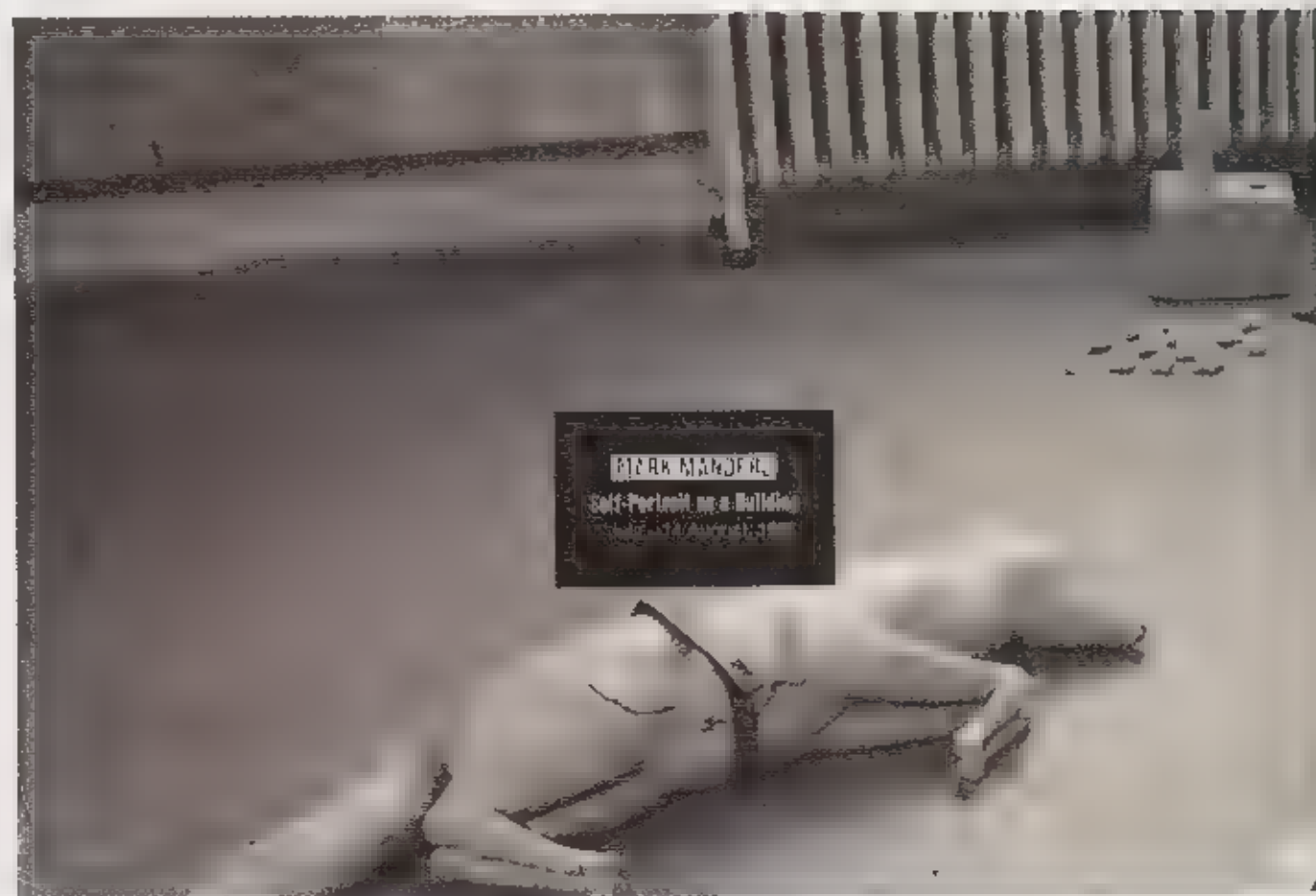


DH9



Louise Bourgeois : Sculpture

22 November - 19 December 1996



Newsletters (folded, front)

Lili Dujourie

Louise Bourgeois, Sculpture

Mark Handers, Self-Portrait as a Building
the Douglas Hyde Gallery, 1996-97

Newsletters (folded, front)
Outside
 Alison Wilding, Echo
 the Douglas Hyde Gallery, 1996-97



relinquish some of the decision making, to avoid becoming decorative for the sake of it, or simply just to avoid getting stuck in your ways.

How do you feel about the current state of graphic design?

You see the odd amazing thing, and a lot of tired or lazy looking things. There are very strong and recurrent trends in record cover design, but sometimes I see a design I just never thought of, and I have no idea how the designer arrived at that point. And that's quite exciting, to find things that are completely alien to you but are created within formats or areas you think you are familiar with.

The German magazine *Form und Zweck* completely dazzled me when I first saw it. The beautiful colors, choice of material, attention to detail, type patterns and its overall feel for the medium of print amazed me. But in general, things seemed much more exciting when I was at college.

Why do you think it looked more exciting when you were in college? Did design change or did you? I think some of the work was genuinely more exciting when I was in college because of the novelty of the Mac and because people were pushing themselves and exploring possibilities that were previously unavailable. A Macintosh-inspired visual language was emerging, and while that had its obvious negative sides, since much of the work looked the same, there were remarkable innovations, and everything was a bit more raw. Currently, the Mac simply provides everybody with access to high production standards and people have just become more and more accomplished in various software applications to a point of technological overkill.

Do you believe society owes designers more respect than is usually granted to them?

I don't really feel it's about respect, but I think there's always a huge gap where it never occurs to people to really look. They never notice that the designer is having an active input in a piece of communication. In my work for Douglas Hyde Gallery, I work closely with John Hutchinson, the director. I can work freely and explore particular aspects that interest me, often on the basis of intuition, while his input ensures a relevance to and a focus on the gallery program. It's in the specifics that the insight emerges. However, people often seem unaware, uninterested, or just don't like it because it's not what they're used to. So I think that the work has a value, but it has a minority audience.

Have you ever wondered if this might have something to do with the fact that the work is a bit difficult to access? For instance, on a very simple pragmatic level, if somebody told you that the type in much of your design work is too tiny, making it difficult to read, what would you tell them?

It depends on the context. The point size influences the visual texture that in itself provides information. I do always make sure the text is readable; it's just

not always easily read. Sometimes there's a parallel with the content and its accessibility. If the subject is dense or complex, I think it's fine for the text to appear that way. Generally the really small type is strictly for CODE. Since the audience is rather young, I don't have to consider people's eyesight too much. And whenever the text is extremely obscure and stylized, it usually relates to rather esoteric information, such as the DJ chart pages, which are just lists of DJ favorites. If you want to read this, you are going to have to work at it.

When you look out into the world, as a young designer, what are the bright prospects that you see for yourself, if any?

It's all a matter of constantly pushing yourself. I enjoy being able to dabble at the edge of a variety of disciplines.

Are you being modest? No aspirations to become the next big name designer?

Not modest. I simply think it's extremely difficult to pursue graphic design on your own terms. Most clients and jobs are pushing you towards compromise or the mainstream. So if you can stick to your own standards, the future's all bright because design is great fun and a great challenge, and it's rewarding to hold out for what you believe. But if you start to give in, it's not so good. That's the most bothersome development that I see; that people want you to do things the way they're usually done. And it seems that in a lot of cases people are getting more mainstream and more conservative. Being a big name designer is not what I'm chasing after. It's reassuring and valuable to get recognition from those whose opinions you respect, and it encourages you to keep on pushing. But beyond that, I'd like to have the opportunity to work on exciting projects. It's the work that holds the interest for me.



CODE,

sexdrugguntechnology 4

For information about Code magazine or to contact
Peter Maybury: pmaybury@indigo.ie



Tools & Toys

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99



Men of limited ideas take for law
what the words expressly say. 1100

Jack W. Stauffacher, Printer, &c.

BY CHUCK BYRNE

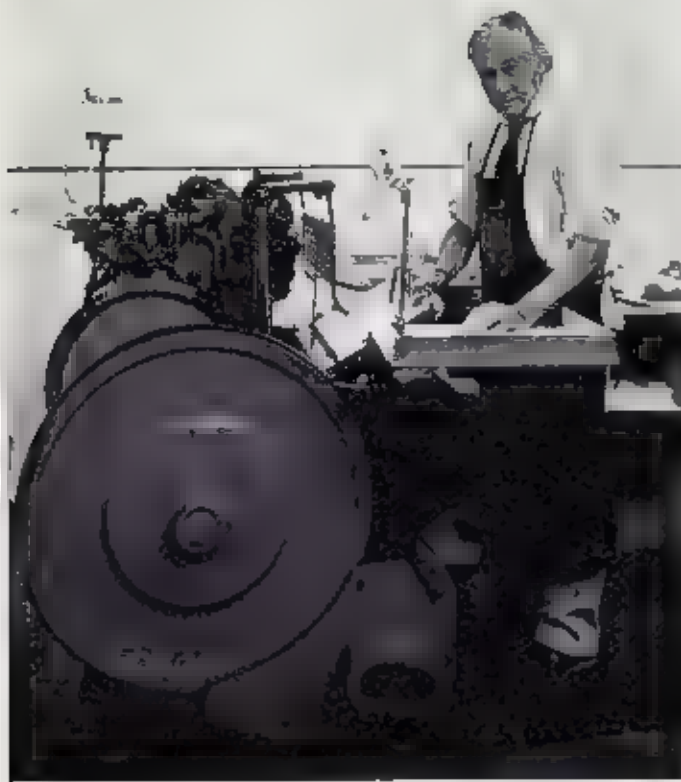
To both the staid world of fine book publishing and the more venturesome world of 20th-century graphic design, Jack Werner Stauffacher is a revered practitioner and a perplexing enigma. In a 1979 catalog to an exhibition, *Five Fine Printers*, at the University of California, Davis, editor Sandra Kirshenbaum says of him, "Jack Stauffacher, in his long career as typographer, book designer, teacher, and fine printer, has always defied easy categorization."

While he describes himself merely as "a printer," the 60 or so years he has worked as a craftsman have gone beyond mere printing to produce an aesthetic that is a rare combination of thoughtful experimentation bound with the integrity of tradition. Both of these qualities are born of a love and respect for words and ideas and a passion for sharing them with others through type, ink and paper.

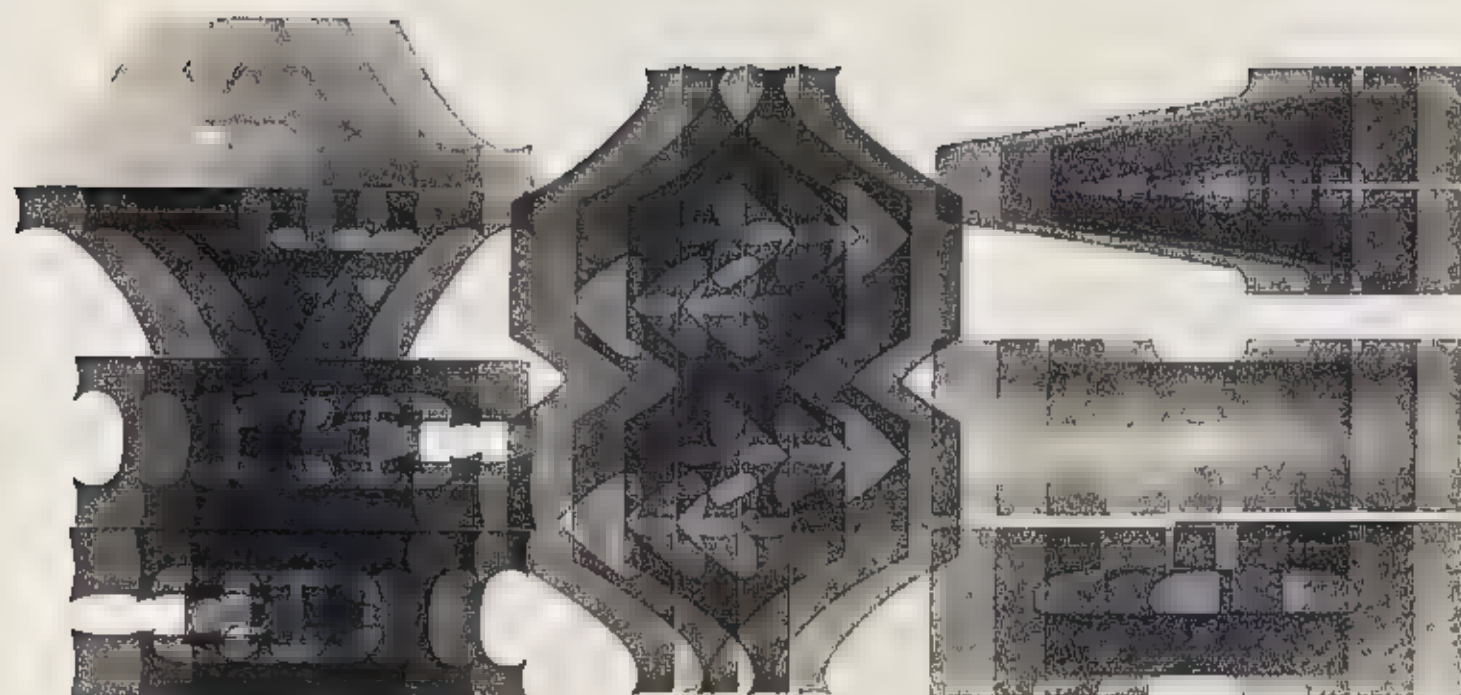
Stauffacher began his apprenticeship in the craft of lead type and letterpress printing at the age of fourteen when he purchased a 3"x 5" Kelsey printing press he saw advertised in the back of *Popular Mechanics* magazine. Two years later his father helped him build a small studio/shop in the backyard of the family house in the small city of San Mateo, near San Francisco. The little building was then equipped with a 10"x 15" Chandler & Price press and Garamond type. Naming his enterprise the Greenwood Press for the street on which the press was located, Stauffacher began his printing career, energetically producing tickets and business cards for nearby businesses.

Reading Updike's *Printing Types* in the 1940s inspired Stauffacher's consuming study of type and the printed page and their ability to transmit words and meaning. After the Second World War he began to immerse himself in the radical notions of type and the construction of the printed page that the design expatriates of Europe brought with them, as well as the theories of Tschichold, Moholy-Nagy, the Bauhaus and the Constructivists. In a 1969 catalog for an exhibition of his work at the Sonoma State College Art Department Gallery, Stauffacher reflected on the importance of new ideas in typography: "In the poetic imagery of Mallarmé and later Apollinaire we witness a new spatial freedom where both the content and form juxtapose in new and radical ways within the frame of the page."

Fanning the flame of these new ideas was the rich intellectual stew of writers, filmmakers, painters, poets and philosophers who made the West Coast their home in the late 40s and 50s and of which Stauffacher and his brother Frank, a filmmaker, were a part. In 1955 Stauffacher received a Fulbright fellowship, and he and his wife Josephine went to Italy with their two children, where they stayed until 1958. Here he spent most of his time studying the Renaissance Florentine printers and was able to meet important Italian book printers, such as the master printer Alberto Tallone. But typical of Stauffacher's interest with the new as well as the old, he also traveled to Basel and fulfilled a long-held ambition of meeting Jan Tschichold. While in Basel he



Above: Jack Stauffacher in his studio in San Francisco, 1997. Photograph by Dennis Lett
Left: Letterpress studies, 1967



A collection of 100 different characters and symbols, including letters, numbers, and special characters, arranged in a grid-like pattern. The characters are displayed in a bold, black, sans-serif font. The first row contains 26 letters (A-Z), the second row contains 26 letters (a-z), the third row contains 10 numbers (0-9), and the fourth row contains 18 special characters and symbols. The characters are arranged in a grid-like pattern, with each character occupying a specific position in the grid.

also met Armin Hofmann and Emil Ruder at the Allgemeine Gewerbeschule, whose influence on the world of typography was just beginning.

By the end of the 1950s, the 500 year-old typographic objective of the simple, clear presentation of words had merged with 20th-century concepts of experimentation and the typographic expression of words and ideas, both in Stauffacher's mind and his work.

Upon returning to this country he became Assistant Professor of Typographic Design at the Carnegie Institute of Technology in Pittsburgh, where he reestablished the press started there in the 1920s by Porter Garnett, naming it the "New Laboratory Press." The proximity of the school to the east coast made it possible for Stauffacher to bring a steady stream of interesting visitors to lecture and gave him recognition in the Northeastern design and book establishment that he might otherwise not have received. It was during this time that he met Willem Sandberg and Victor Hammer, and began his long friendship with Hermann Zapf.

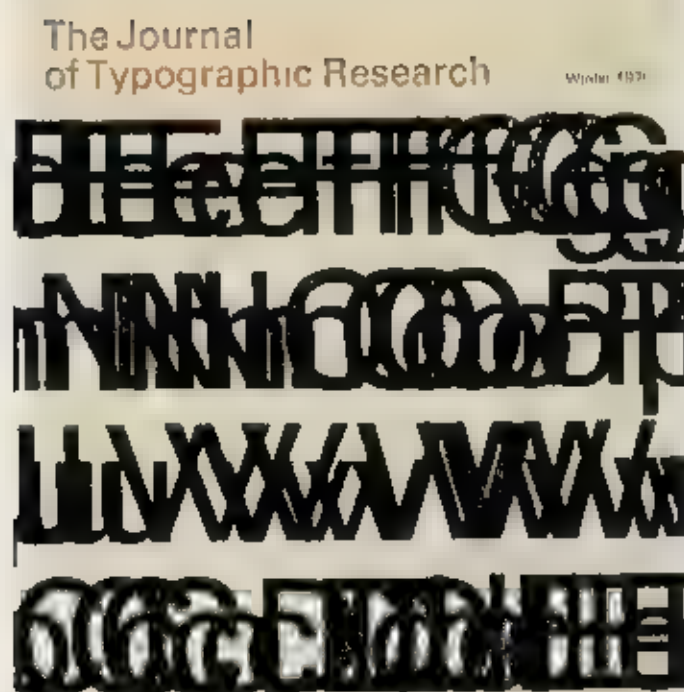
In 1963 he left Carnegie to become Typographic Director at the Stanford University Press, where he stayed until 1966. While there he managed to elevate the visual character of the Press's publications to a level where they began to receive international recognition for their design and production quality.

After leaving Stanford, Stauffacher reestablished the Greenwood Press on Broadway in San Francisco's North Beach area, where it has remained. The building had a long tradition of housing the printing industry, and some letterpress printers remained in the building when Stauffacher arrived. One, whose business was printing posters, gave him a small collection of discarded very large 19th-century wooden type. These display- and poster-size letterforms were to become the foundation of some of Stauffacher's most exciting informal typographic experiments.

Experimentation can take either of two directions. One is informal, a kind of intellectual amusement. The other is methodical and examines specific issues.

Stauffacher is a master of both. The informal series of experiments that began at Carnegie and continued in the new home of the Greenwood Press consists mainly of repeated letterforms and words, arranged in such a way as to generate animated typographic patterns or abstract forms by carefully positioning the negative space of a single repeated letter. Both are accomplished by repeatedly moving the type in the bed of his Vandercook proof press.

One of Stauffacher's experiments from about this time later became something of a common sight in studios around the world for many years. In 1967 he was asked to design the interior and cover of the *Journal of Typographic Research*, which later became *Visible Language*. The lower portion of the cover reproduced a letterpress study of repeated overlapping black Univers letters. With the title of the publication in red at the top acting as counterpoint to the large area of black type below, the cover is a classic Stauffacher layout, which was to become a modern icon to many designers, and an affront to just as many typophiles. The furor stimulated by the blurred, barely recognizable, Univers characters strikes a familiar chord today. A letter to the editor of the *Journal* from October, 1968 complained, "Above all, good typography must be based on legibility." Stauffacher's response also has a familiar ring to it: "I claim no need for legibility within the alphabetic lines of the cover design.... I don't say this is 'legibility'".



Left: Two letterpress studies, 1960s
This page: Cover, *Journal of Typographic Research*, 1967

All of us, among the ruins, are preparing a renaissance beyond the limits of nihilism.

But few of us know it.



Real generosity toward the future lies in giving all to the present.



Life is this dichotomy itself, the mind
soaring over volcanoes of light, the
madness of justice, the exonerating
mansuétude of moderation.



in the reading textual sense, but rather I have taken the letters and extended their vitality.... We must try to shift our view and resee other possibilities... and free the typographic language from stale and useless devices." Stauffacher is careful to point out, then and now, that this philosophy does not apply to text that one expects to read as text.

In the early 1990s Stauffacher again returned to experimenting with wooden type. This time he incorporated large, poster-size numerals and letters that appear in combinations or contrasted with small letterforms. Some of the most unusual examples from this period are done with diluted black ink and splashes of solvent that are sometimes allowed to run down the page.

While the ethereal surface textures Stauffacher is able to produce in all of these experiments are amazing, it is the placement of the forms within the space of the page that gives these studies their exhilarating quality. The characters are so big that they lose their identity as type as the strokes and negative spaces of the letters become pure form and take command of the white spaces of the page. As are most of his experiments, these are monoprints, with only a few examples pulled and evaluated before a change in direction.

Their aim is to heighten one's sense of type, ink, paper, form and space. Stauffacher

Top and left: Single pages from *The Rebel Albert Comus: Twenty-Five Typographic Meditations*, printed as a limited edition of ten portfolios.

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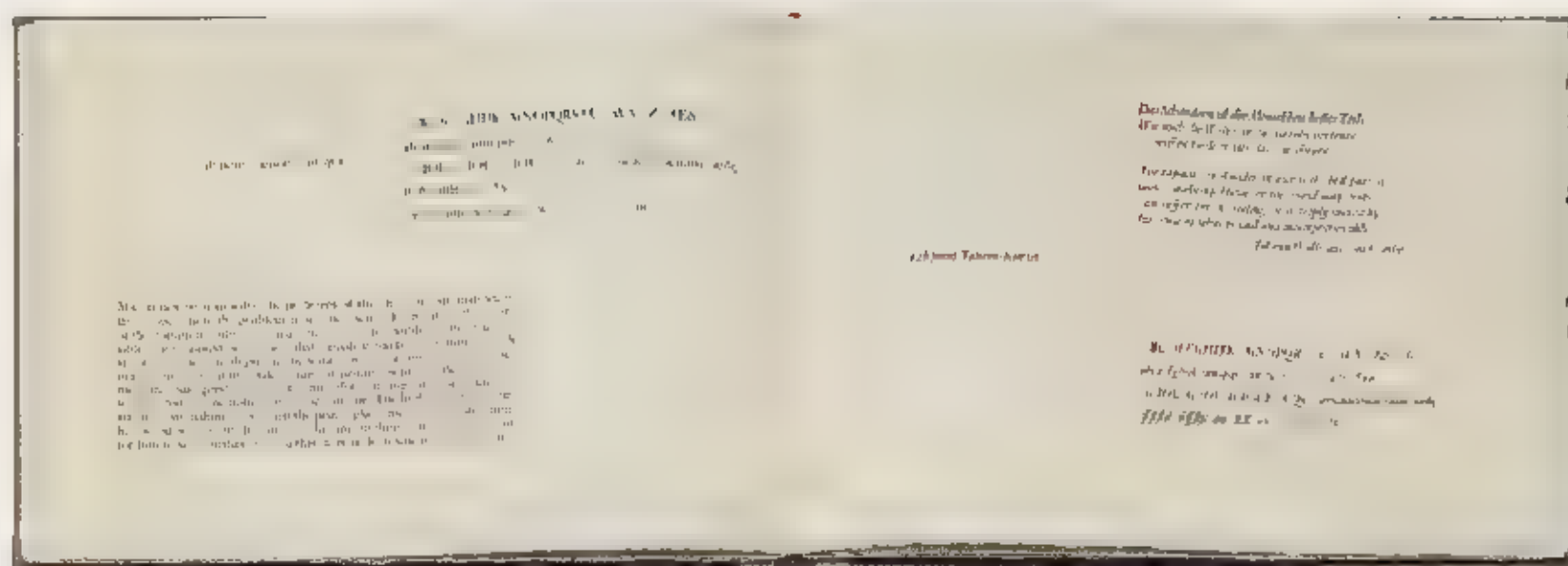
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laughingly says these experiments are a kind of joyful exercise that all typographers and designers should do in order to loosen themselves up for the more serious tasks that lay ahead of them. These lyrical displays of pure typographic form are certainly more than mere fun and stand on their own as extraordinary images. They are also exemplary of the kind of casual, random experimentation that can lead to not only additional understanding of one's craft, but sometimes, true revelation.

Stauffacher is selective in choosing the material that the Greenwood Press publishes, not only because the resources for book production are limited, but also since the author or subject must possess insight and values that are illuminating. Thus, the Greenwood Press's very limited production is based, for the most part, on the likes of Plato, Camus, Goethe, Horace, or pertain to important, but little known personalities in the history of printing and type, such as Porter Garnett and Nicholas Kis.

Stauffacher's fascination and love for the typeface that we now know as Kis-Janson led him to publish two books on the subject. The first in 1954, *Janson: A Definitive Collection*, was an outgrowth of his purchase from the Stempel Foundry of a complete run of the 17th-century Baroque Janson type. Stauffacher had, after much study,

Above: Spread from *Janson. A definitive Collection*, 1954

Top and left: Single pages from the limited edition portfolio *The Wood letters of the Greenwood Press*, 1975

ΦΑΙΔΡΟΣ

ה'תשנ"ח

အိမ်ထောင်ရေးနှင့် ကိုယ်ဝန်ဆောင်မှု

64 cm x 40 cm

॥ श्रीगणेशाय नमः ॥

I If you are reading this page, it means

Smart responsibility for more than just a decision by the
 having them - ourselves for competing where we
 in our own or others' - with our own.
 Similarly, whether we are well ahead of all the other
 actors in a particular area, we are the only
 ones having to decide how

[illegible]

that the induced current is equal to the induced EMF divided by the resistance of the circuit.

[illegible]

እንደሚባለው የግንባታ ሪፖርት ከጋራ ደረጃው ላይ የሚገኝ ሲሆን፣
የሥራ ሪፖርት ላይ ይገኛል።

There may be a suspicion that the above, if it is a preliminary to the discussion of the need for a whole new category of the human rights, is a preliminary to the discussion of the need for a whole new category of the human rights.

if there be for our great, therefore
 I have an hour pay or four be
 And I have they have made them
 filled with admiration for your
 appearance as for three adventures
 when the one and ready to fix
 it back a nice old chair I shall find
 quite cutting a good figure, of the
 price is not a thing to compare
 with neither speech of his own
 The face is not only the other the
 they does good and sure of our great
 nature in the railing as him and
 [unclear] [unclear] [unclear] [unclear] [unclear]
 considerate, differing with
 a [unclear] [unclear] [unclear] [unclear]
 shall find him deserving, first for
 their contributions to promote the
 Department.

4422- The 1911-1912 season
The 1911-1912 season was the first
year in which the amount of precipitation

[illegible][illegible]

determined that the face possessed "pure, workman-like letters" that reflected the basic character he wished the work of his press to have.

His second book dealing with the typeface, *Nicholas Kis*, was published in 1983. Stauffacher neither designed nor printed the more than 500-page book, but acted as publisher for this expanded version of the Hungarian original by type historian György Haiman. Stauffacher's interest in publishing the work was stimulated by the discovery in 1953 of a 1685 type specimen pointing to the Hungarian punch-cutter Nicholas Kis as the actual designer of the face known as Janson.

All of the work of the Greenwood Press was not, and is not, done in hand set type. Over the years, Monotype, Linotype and phototype have each had their place in Stauffacher's production of fine books, as well as the art catalogs, wine labels and other design work that has played an important role in the Press's history. Today even the computer, with its inexpensive access to hundreds of new and old typefaces, occupies a humble position among the type cases and presses at Greenwood. But Stauffacher still feels today that the Kis-Janson face, particularly in metal, possesses "a simplicity of means combined with an effortless clarity of content... (which)... has been a constant reminder to me that the responsibility of the typographer is to transmit his author's thoughts in lines of effortless readability."

After thousands of impressions, the Kis-Janson foundry type has taken on a quality all its own, but it still plays a vital role in the daily life of the Greenwood Press. Stauffacher often refers to it as "my peasant type." The arrival of the Kis-Janson type fifty years ago seem to mark the transition of Stauffacher from craftsman to craftsman/designer/experimenter.

A second direction that can be undertaken with experimentation takes the investigator along a systematic and purposeful road that allows the testing of ideas or the examination of proposed solutions to a problem. There is probably no better example of the benefit of this meditative approach than in Stauffacher's *magnum opus*, *Phaedrus*. This extraordinary book was published in 1978 and was the culmination of four years of experimentation and deliberation. The book, and the process leading up to it, demonstrate Stauffacher's unique ability to meld typographic tradition with aesthetic curiosity and daring.

Phaedrus is probably the first of the central trilogy of Plato's (ca. 428-348 BC) dialogues. This form of writing by Plato is one in which philosophical arguments are portrayed by the two characters in the dialogue. This dialogue takes place between the Athenians Socrates (469-399 BC) and Phaedrus, concerning the nature of the soul, rhetoric, philosophy and love. For Stauffacher, these are not idle topics, nor is the *Phaedrus* merely a convenient, out-of-copyright text to be fodder for yet another fine press book, never to be read or pondered. His arduous study to arrive at a clear transcription of Plato's mindful words into type were driven by his belief in these words.

Stauffacher states in the introduction to the *Supplement* that accompanies the *Phaedrus* that his typographic objective in undertaking the project was to find "the lost symmetry between the printed form of the voices speaking intimately...." The quest was to result in pages of outstanding communication and presence.

Like any sensible experimenter, Stauffacher's first step in the project was to establish

Left: Cover, title page and spreads from *Phaedrus*, 1978

the parameters and equipment that he felt would help define his research and realize the book. He decided that the book should be typeset by hand, using Kis-Janson, and printed on the Vandercook proof press: "the simplest and most trustworthy tools"

Phaedrus had been in written and printed form for nearly 2,000 years, so with the problem of the dialogues clearly identified, Stauffacher began to seriously research the historical precedents.

"I quite naturally found myself beginning my quest by moving backwards in time and reconsidering Aldus Manutius.... It dawned on me that I was reenacting in the present what Aldus himself had done over 400 years ago. As I realized this, I felt the presence of an unbroken tradition that reached back from the present of my printed pages through Aldus to the earliest manuscripts written down in Plato's time."

At about the same time, Stauffacher began to correspond with his former student Chuck Bigelow, who was living in Oregon, about the *Phaedrus* dialogue problem (See right). Bigelow, who later designed some of the first PostScript typefaces, received a MacArthur Fellowship, and became Professor of Digital Typography at Stanford University, was not only an accomplished typographer, but possessed a keen knowledge of the ancient world.

Bigelow and Stauffacher's typographic discourse is recorded in the eleven letters, from June, 1973 to November, 1975, contained in the *Supplement* to the *Phaedrus* volume. Along with the letters are reproductions of the eight different experiments that were an outgrowth of them. Also included are Stauffacher's statements, "The Tools" and "The Experiment," illustrations of early *Phaedrus* manuscripts, and a reproduction of the final type arrangement of the dialogue in *Phaedrus*. The *Supplement* is an important document in typographic literature, presenting as clear a picture of a methodical typographic reasoning and experimentation as can be found.

In his final letter to Bigelow, Stauffacher signals the realization that finally overtakes the exhausted investigator: "... *Phaedrus* is no longer in my hands. The content is slowly shaping everything, and the many experiments allow us to make fewer searchings." The time had come to "... act out the ritual of type/printing/inks, etc."

Actual hand-setting and printing of *Phaedrus* was begun in the fall of 1975 with the help of Jim Faris, a student of Stauffacher's from Santa Cruz on a one-year NEA master/apprentice program, and completed in 1978. Faris went on to graduate work in Basel and today operates the design firm of Alben + Faris in Santa Cruz with his wife.

As with many hand-set projects in the history of book printing, there was not enough type on hand to set the entire book prior to printing. Consequently, over the period of the year that it took to produce the *Phaedrus*, the type for the forms had to be broken-down many times in preparation for the next form. As the work progressed, Stauffacher and Faris found themselves more and more confident with the basic premise of the typographic dialogue and became more adventurous in its implementation. The gentle consequences of these changes are hardly noticeable, but contribute to the book's ethereal quality.

The 150 pages of the *Phaedrus* are tall and narrow, 6¼" x 12½", and when opened, fill the grasp of a reader, gently requiring his attention. Socrates's words are on the right hand, or *recto*, page and those of Phaedrus on the left, *verso*. The line measure used for Socrates is a constant 25 picas of flush-left text. The measure for Phaedrus is

2 June 1973

10:1-4
 I come from Lystra the son of Cephalus, and I am going to take a walk outside the wall. For I have been sitting with him the whole morning, and our common friend Arcemius tells me that it is much more refreshing to walk in the open air than to be shut up in a cloister.
 10:5-7
 There he is right. I say so then, I suppose, as in the town?
 10:8-10
 Yes, he was saying with Epictetus, here at the house of Mithridates, that house which is near the Temple of Olympian Zeus.
 10:11-13
 And how did he entertain you? Can I be wrong in supposing that Lystra gave you a feast of discourse?
 10:14-15
 You shall hear if you can spare time to accompany me.
 10:16
 And should I not deem their conversation to contain with a flourish of higher sapientia, at least in the words Plinius, than any business?
 10:17-18
 Will you go on?
 10:19
 And will you go on with the narration?
 10:20-21
 My dear, Socrates, is not it your duty, for love was the theme which occupied us, having after a fashion, Lystra has been very kind to sit with us with his own company, but not by a story and that was the point, he ingeniously perceived that the soul here should be kept further than the liver.
 10:22
 a) This is noble of me. I wish that he would say the word more rather than the truth, and he would after that the only one between us would meet the case on me and it may a man, the words would be quite refreshing in the world, a public conversation, but not just sitting to hear him, to hear his speech in this way, will all the way to Megara, and he is now here, he had the great conversation, as the words require us, without going in, we will keep you company.

Fig. 1 First formal page design for *Phoedrus*, 1973.

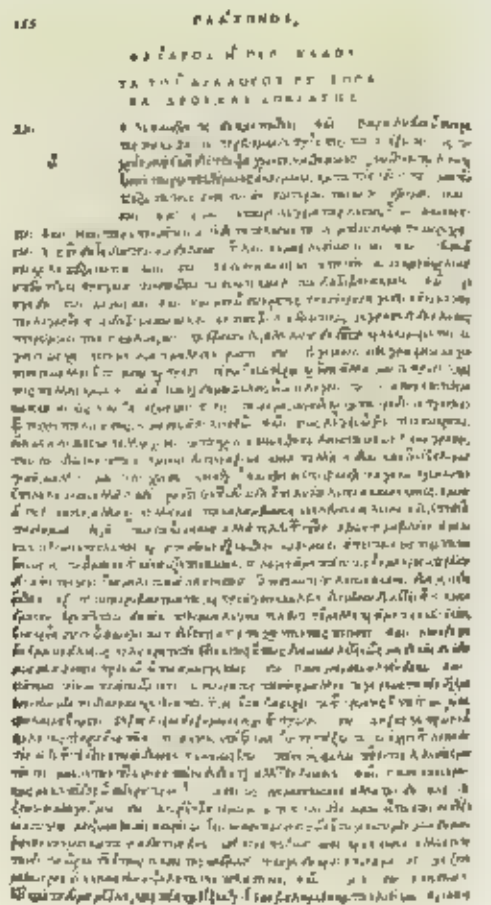


Fig. 2 *Phoedrus*, Aldus Manutius, Venice, 1513

Soc. Where do you come from Phaedrus my friend, and where are you going? Phae. I've been with Lysias Socrates, the son of Cephalus, and I'm off for a walk outside the wall, after a long morning's sitting there. On the instructions of our common friend Acumenus I take my walks on the open roads, he tells me that is more invigorating than walking in the colonnades. Soc. Yes, he is right in saying so. But Lysias, I take it was in town. Phae. Yes, staying with Epicles, in that house where Morychus used to live, close to the temple of Olympian Zeus. Soc. Well, how were you occupied? No doubt Lysias was giving the

Fig. 3 Textual rendering of Aldus Manutius's 1513 edition in English – continuous lines without paragraph breaks.

Dear Chuck,

Your letter arrived and I felt again your clear-eyed typographic presence. I would like to have your comments on the enclosed examples of *Phaedrus*. I have searched out the earliest examples, i.e., the complete works of Plato by Aldus Manutius of 1513 (Fig. 2). Here you see a continuous arrangement (no break between the speakers), merely a short abbreviation to indicate who is speaking. My first attempt moved in this direction but failed to make a satisfactory solution (Fig. 3); it seemed much too thick and difficult to read. The next was in the more traditional manner, trying to avoid the constant spelling of names with a return to Aldus's solution of abbreviation; that seems sound, once you have established *Soc.* and *Phae.* Possibly, in other dialogues you could not do this.

The final solution was a balance between the two, thus hoping for a vertical shape to the typographic form, so that the length of line would be shorter (Fig. 4), but I felt the signals (*Soc.*, *Phoe.*) were becoming too dominant in relation to the shortened line. Fig. 5 is somewhat wider and modifies this — but again, I have not solved the basic problem within the context of page size, where margin will give light and reflection towards the ethos of Socratic thought, etc. Anyway, look this over and let me have your insights.

in haste,
Jack

14 June 1973

Dear Jack,

Here are some thoughts on the *Phaedrus*. The formal arrangement (Fig. 1) does solve the original problem of confusion. The thread is visible. But each switch is a kind of 'Pow!' A burst of meaning which fades quickly. Socrates . . . Phaedrus . . . Socrates . . . The speaker is too much emphasized at first, then forgotten. Also, a tremendous amount of horizontal white space appears. Very staccato. Long lines seem too long as short lines are very short.

Looking at the very first attempt, and the page from Aldus Manutius (Figs. 2 & 3), these questions and thoughts: Did people read more slowly in Manutius's time? Did they think more in between the words?

Probably, yes.

Now we read quickly, as if our books must be
freeways with smooth curves and prominent signs.
We cannot return to stroll on those narrow streets
of antiquity.

But the modern way of reading is not so bad; it is swift and powerful. The typographer's task may be to add grace and agility. The continuous version (Fig. 3) is confusing because it lacks paragraphs, those rhythmic white breaks. The paragraph is claimed to denote a complete thought, but often it is just a breathing space — the mind rests, while the thought rushes on. We are accustomed to that regular signal. When the speaker, or the thought, or both, changes randomly within the lines, we become confused. We lose the thread, the momentum of the discourse, because we are accustomed to thinking (getting our bearings) only at the beginning and end of lines. This first version (Fig. 3) does look good on the page. It is 'full.' Just as in conversation, we do not notice breaks and gaps when the thought or speaker switches, so here, too, the dialogue is a continuous stream, modulated, but not broken. (Speech is a kind of natural music, like birdsongs.)

Let me skip Fig. 3a for a while and go to Fig. 4. Again a switch in the personal signals. They cannot be ignored. The problem they constitute is

the gate through which we must enter the dialogue. In a play, the personalities are important; in a dialogue, the speech is important. In a play, names must be prominent, because there is complex personal interaction. In a dialogue, thoughts must be prominent, because there is complex rational interaction. Thus, the signals used in a play are not appropriate to dialogue. Rather than signals equivalent to 'exit' and 'enter,' we need signals of a continuing kind. Here the signs are to one side, rather than inside the stream of discourse. An improvement; it accurately mirrors the situation. The sign does not interrupt; it cannot be confused with speech. Further, from its side position, it holds sway over a larger number of lines; more of a continuing signal. Again, music is an analogy. We need to separate the speakers as though they were separate voices in harmony. We want to keep track of both, as well as the whole of their discourse — the argument. Socrates is the warp and Phaedrus the woof of the fabric of dialogue. Fig. 5 improves on Fig. 4. The signals are strong and distracting. The short line is weak in comparison. But the short line is also tense. The longer line (Fig. 5) balances the text against the signs, and the longer line is more relaxing to read. (I like this translation better, too.) Perhaps a few additional improvements are possible; at least experiment.

a) Why not try the signs flush-right?

They are few, and the eye needs only to note them in passing. The uneven space between sign and text disturbs me

b) Why not take out a bit of space. Bring the signs closer to the text, so the eye doesn't have to make a separate move to see them. (reduce from em to en, or something between.)

Now return to Fig. 3a. This interests me the most of all. The most striking solution! But the most difficult.

The typographic purists claim that all typographical problems are soluble within the dimensions of the page and black and white. Color may be a spice, a decoration, but it is not fundamental.

I wonder. There's no proof of that position. It's just a style, a good one, admittedly.
What are the advantages of Fig. 3a?

a) Color, because it cannot be overlooked, makes both typographer and reader consider the underlying nature of dialogue.

b) Eliminating marginal signs removes a distraction. It also allows for a longer line within the confines of the page. This allows a return to that full textured page of Aldus Monutius and your first attempt (Fig. 3), a return to rhythm and relaxation.

c) The second color insures that we always know who is speaking. Unambiguous separation of the voices by chroma (timbre). This solves the signal problem. Calm pervasive differentiations.

d) Black has primacy, so Socrates is black. Blue, as a color, is secondary, so Phaedrus is blue.

e) I don't believe you need indentations if you use color. They disturb me. Maybe a simple paragraph (1 em) indent of the first line. What disadvantages?

f) Does it signify too great a separation? After all, in certain bibles, Christ's words are in red. But both Socrates and Phaedrus are men, and mortals.

g) How do we keep color under control? How to make it subtle and responsive?

h) What will readers accustomed to block do with extended text in blue?

i) What kind of blue is best?

A cool clear pthalocyanine?

A warm opaque ultramarine?

A neutral cobalt?

mostly 15 picas long, but changes to 25 at one point for a lengthy speech. The words of Phaedrus also vary slightly in placement as they face the gutter of the spread, and sometimes seem to change from flush-left to flush-right as short, single lines move towards the gutter. Alternating in depth and position on the pages are the quiet white spaces created by the absence of type as the philosophers listen to one another. The carefully studied approach, combined with the meticulous implementation of *Phaedrus*, serves Plato well and creates some of the most remarkable pages of type produced in the 20th century. So seductive are these pages that after turning a few, it seems as if the reader is taken back to that bright sunny day, some 2,000 years ago, to accompany the two philosophers on their constitutional outside the walls of Athens.

In the *Five Fine Printers* catalog, Kirshenbaum, who was publisher of the important type publication *Fine Print*, states that "This innovative arrangement has provoked some controversy, but the book is undeniably a remarkable paradigm of Stauffacher's principal typographic concerns: the exploration of the dialectic between author and reader, and the creation of an effective, uncluttered instrument for its conveyance."

While Stauffacher may appear as the archtypal metal type person, he is in reality one of the first established book typographers to become a part of the computer revolution. In 1986 he was asked to be one of the first members of the Adobe Type Advisory Board, and by the following year a Macintosh and a laser printer had taken their place at the press. Soon after, small laser printer and hybrid laser printer-letterpress publications began to emerge.

But overshadowing their electronic juniors are the presses, type cases and other tools associated with the 500-year-old craft of metal type that form the core of the small space the Greenwood Press occupies. Surrounding the equipment, every horizontal surface is piled high with correspondence, magazines and proofs for current work, and books and still more books. The surrounding walls are encrusted with proofs from long completed projects, photographs, broadsides, art, and more books stuffed onto shelves. But amid this seeming chaos, the seventy-seven year old Stauffacher moves quickly and deftly, searching out new and old artifacts to illustrate a point of discussion.

A man of clear, firm values and beliefs, Stauffacher can be an imposing and forceful figure when discussing something he is passionate about, which is most things, but especially his craft. At the same time he has a profound love of people, conversation and laughter. The combination of these qualities makes him a charismatic figure to those who know him.

In *A Portfolio of Book Club Printers*, 1963, Stauffacher's old friend and colleague, Adrian Wilson, refers to the Greenwood Press as "that oasis of migrant painters, misunderstood poets, starving calligraphers and beautiful girls." Add to those a seemingly endless stream of type designers, typographers, architects, graphic designers, illustrators, writers, philosophers, photographers, painters, publishers, scholars, students from around the world and even a few very special clients.

Stauffacher seems to thrive on their presence, eliciting from them their beliefs, opinions and ideas. He makes each visitor feel as if he or she is the one who is the contributor, but everyone who comes in touch with him leaves with much more than they brought.

E N D

Fig. 3a Experiment with color and indentions – Socrates in black, Phaedrus in blue, 1973

Fig. 4 Second version with abbreviations for speakers, 1973

Fig. 5 Third version with wider line measure than Fig. 4, 1973

25 June 1973

Of all the dialogues, *Phaedrus* needs the supreme clarity of typographic line, and I believe the color would cause a disorder to that flow we seek for these pages. Anyway, I want you to linger over them and tell me your reactions. Remember, I can't change the typeface or size; I must print it on a small proof press (limits the overall surface), and it must be done with the strong image of new/old honesty (typographically).

Summer is here — warm and full of thoughtful respects to the birdsongs that were heard yesterday on the hills overlooking the grand ocean — sea, bicycle, *Phaedrus* and birdsongs get all mixed in my thinking lately . .

as ever,

Jack

3 July 1973

my suggestions were not effective. I don't know what to think now.

Gazing into the sky.

Asymmetry. Every version but Fig. 3, and Manutius's (Fig. 2) places great weight on the left, and on the 'upper' left. This last version (Fig. 6) is the simplest, therefore the lightest weight, the most delicate balance.

The color is too great a difference. But for another use it could be good. An adventure saved for later explorations.

Asymm. vs. randomness. Any other solution on the left margin will probably only complicate matters. I note you have proceeded by progressive simplification, and that seems correct, for all the reasons of parsimony, clarity, etc. If the trend is right, the only question to ask is: Could that left margin be any simpler?

Earlier I thought of:

AE. **Названия растений, встречающихся в**
районах, расположенных к югу от
 QE. **Местности, расположенной к югу от**
 AE. **Зона, расположенная к югу от.**

If the signals can't be made simpler on the left, then is Manutius's (Fig. 2) solution the only alternative? Random distribution through the text. It simplifies the margin, but it complicates the text. I've never read a book like that, and I suspect few have. Would we modern readers be disturbed? The single letters solve the irregular spacing problem. Now you merely have to be satisfied that the spacing is exactly where you want it.

[illegible]

Triangulation. Minimum destruction. Maximum identification.

Desired:

- That the signals can't get confused with the text.
- That they can't get confused with the wrong speaker.
- That they can't look like price tags dangling on the line.

A polishing of this final form.

Really, I feel these comments aren't much help at this point. I can't point to any direction, make any suggestion; only stir up the waters again in the hope that when it clears, you will see what you want.

Typography has always disturbed me because of the claims of absolute correctness, beauty, etc., on the part of designers writing about the art, whereas no matter how deeply I look, I see only the manifest absence of certainty. So complex! The structure of the eye and nervous system, the vicissitudes of human evolution, the accidents of culture and history.

Good Lord! We're trying to fathom a million years of accidents by moving black smudges in increments of 1/72 inch.

The fact that we do a pretty good job at it even so is encouraging. Looking forward to the great *Phaedrus* born out of 'confusion.'

Chuck

4 December 1973

Dear Jack,

This is a fairly confused letter. But I did want to respond to the *Phaedrus* announcement [prematurely printed and never circulated]. I am pleased to see the very pure and severe pages

Socrates Where do you come from, Phaedrus my friend, and where are you going?

Phaedrus I've been with Lysias, Socrates, the son of Cephalus, and I'm off for a walk outside the wall, after a long morning's sitting there. On the instructions of our common friend Acumenus I take my walks on the open roads; he tells me that it's more invigorating than walking in the colonnades.

Socrates Yes, he's right in saying so. But Lysias, I take it, was in town?

Phaedrus Yes, staying with Epistates, in that house where Morychus used to live close to the temple of Olympian Zeus.

Socrates Well, how were you occupied? No doubt Lysias was giving the company a feast of eloquence.

Phaedrus I'll tell you, if you can spare time to come along with me and listen.

Socrates What? Don't you realize that I should account it, in Pindar's words, "above all business" to hear how you and Lysias passed your time?

Phaedrus Lead on then.

Socrates Please do.

Phaedrus As a matter of fact the topic is appropriate for your ears, Socrates, for the discussion that engaged us may be said to have concerned love. Lysias, you must know, has described how a handsome boy was tempted, but not by a lover—that's the clever part of it. He maintains that surrender should be to one who is not in love, rather than to one who is.

Socrates Splendid! I wish he would add that it should be to a poor man rather than a rich one, an elderly man rather than a young one, and, in general, to ordinary folk like myself. What an attractive democratic theory that would be! However, I'm so eager to hear about it that I won't leave you even if you extend your walk as far as Megara, up to the wall and back again as recommended by Herodotus.

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Phaedrus What do you mean, my good man? Do you

Fig. 7a, 7b Retrogressive experiments following Fig. 7

But these depictions are not isomorphic. The asymmetries become important, and the relations between them must be discerned so that they may also be arranged in a system of dissonances. As for the actual sample (Fig. 8), I have only a few comments.

I'm a bit worried about the eye's leap across the gutter. It seems very easy to learn, but it's not the kind of acrobatics we learn to use in reading. More like looking at a painting. An extremely orderly pointing.

Can you embody in the arrangement some way of gently teaching the reader how to interpret/see it? Is the gutter margin thus too wide? Are short leaps better than long? How short? How long?

In the vertical dimension, we have mechanical order and organic order. How are the blank leadings determined? If the blank space always fits the complementary text opposite, then that is a mechanical order which the reader will probably catch on to. If the blank space is what your eye/brain says is good, then it will be much more natural and clear than the mechanical in some sections, and possibly more bewildering and chaotic in others.

You see, if you have to teach the reader new principles in order for this book to be understood easily, then it does itself become a dialogue, but carried on at great remove—as if you have turned the soil, planted the seeds, watered them and gone away, and the reader must now take over managing the garden, watering and weeding, choosing the plants, waiting for them to bloom and bear fruit. By choosing to do it this way, you take the greatest burden and risk, to evoke the deepest principles. Because just like in a real dialogue, you must constantly attend to the words, the meanings, the consequences, the persons, the personal relationships. Verso/recto, mechanical/optical. You can no longer deal just in texture; formal principles become important because they determine the various patterns that will occur, and the patterns must be carefully articulated with the textures, so that the book doesn't collapse in a dizzle of (a)symmetries. Just like when meter and rhyme become so strong in a poem that the meaning is completely obscured. The day passes; I must return to other things. yours, as always
Chuck

31 August 1974

Dear Chuck,
I'm here in Carmel and feel bad that I have not answered sooner. Everything assumes so many directions, plans, demands, etc. I felt a note of caution in your last letter, but it was sound and judicious—I react with detachment. Phaedrus is no longer in my hands. The content is slowly shaping everything, and the many experiments allow us to make fewer searchings. Yet I feel the need to move ahead with the project and act out the ritual of type/printing/inks, etc. This urgency is felt now—will write with warm regards,
Jack

17 November 1975

Dear Jack,
How is the Phaedrus coming? When Plato wrote, the Greeks had not been literate for very long. He was a man from an oral tradition society writing about the nature of oral society and surmising about the transformation literacy would bring. So, although he was talking about the mind and soul of the individual, and the dialogue, for us he is also talking about the contrast of thought between oral society and literate society. In a sense he was doing anthropology, using the vocabulary of philosophy.* Among non-literate people, conversations may be different from those in literate groups. Very different. Interminable, full of divagations and digressions, unravelings of ambiguity, returnings to the major point, until the conversation fills you up. You couldn't forget it if you wanted to! yours,
Chuck

* We could say he was the inverse anthropologist, since he was essentially an oral-society man analyzing literate society, whereas an anthropologist is a literate-society person who analyzes oral societies

<p>1 Socrates</p> <p>Where do you come from, Phaedrus my friend, and where are you going?</p> <p>Yes, he's right in saying so. But Lysias, I take it, was in town.</p> <p>Well, how were you occupied? No doubt Lysias was giving the company a feast of eloquence.</p> <p>What? Don't you realize that I should account it, in Pindar's words, "above all business" to hear how you and Lysias passed your time?</p> <p>Please tell me.</p> <p>Splendid! I wish he would add that it should be to a poor man rather than a rich one, an elderly man rather than a young one, and, in general, to ordinary folk like myself. What an attractive democratic theory that would be! However, I'm so eager to hear about it that I won't leave you even if you extend your walk as far as Megara, up to the wall and back again as recommended by Herodotus.</p>	<p>2 Phaedrus</p> <p>I've been with Lysias, Socrates, the son of Cephalus, and I'm off for a walk outside the wall, after a long morning's sitting there. On the instructions of our common friend Acumenus I take my walks on the open roads; he tells me that it's more invigorating than walking in the colonnades.</p> <p>Yes, staying with Epistates, in that house where Morychus used to live, close to the temple of Olympian Zeus.</p> <p>I'll tell you, if you can spare time to come along with me and listen.</p> <p>Lead on then.</p> <p>As a matter of fact the topic is appropriate for your ears, Socrates, for the discussion that engaged us may be said to have concerned love. Lysias, you must know, has described how a handsome boy was tempted, but not by a lover—that's the clever part of it. He maintains that surrender should be to one who is not in love, rather than to one who is.</p>
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Fig. 8 Seventh version, 1974.



Cut-out chemise (cont'd) navy, \$99



Cropped jacket in olive, \$114

Sleeveless v-neck shift in black, linen, rayon, \$78



Swing dress in moss linen/rayon, \$104



Maxi halter dress in patterned linen/rayon, \$112

A COLLECTION OF RELAXED, SOPHISTICATED SHAPES in linen, rayon and cotton. Interested?
Call us to order any of these, or visit our website to see more of spring-summer '98.
All styles are available in small, medium and large sizing.
Additional fabrics and colors also available.

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with custom garment design and
manufacturing, as we did
with Emigre for their
Hypnopædia
p/s

adliss



Emigre Stuff

Winter 1998



TRIPLEX SANS LIGHT

7/9 point / tracking 5

Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere me lius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram, anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum.

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9/11 point / tracking 2

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12/14 point

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TRIPLEX CONDENSED SANS REGULAR

24 point

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72 point

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TRIPLEX ITALIC LIGHT

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TRIPLEX SERIF LIGHT

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TRIPLEX CONDENSED SERIF REGULAR

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TYPI NON HABENT CLARITATEM IN

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TRIPLEX

DESIGNED BY ZUZANA LICKO

ITALICS

DESIGNED BY JOHN DOWNER

TRIPLEX SANS BOLD

5/7 point / tracking 10

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7/9 point / tracking 5

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9/11 point / tracking 2

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12/14 point

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TRIPLEX CONDENSED SANS BLACK

24 point

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72 point

TYPI NON HABENT CLARITATE

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TRIPLEX SERIF BOLD

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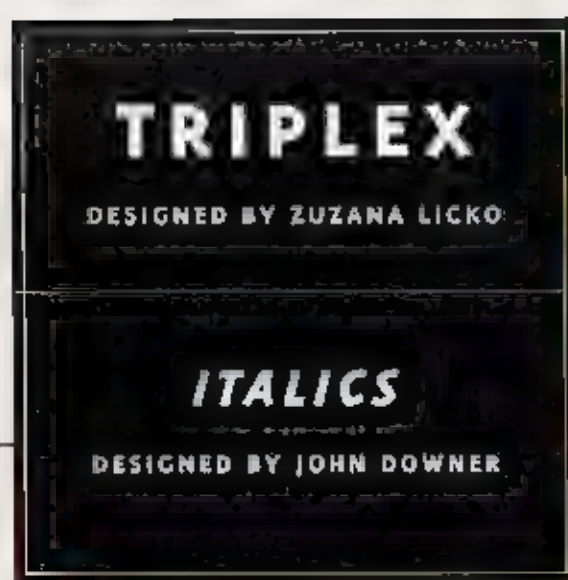
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TRIPLEX SANS EXTRA BOLD

5/7 point / tracking 10

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7/9 point / tracking 5

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9/11 point

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12/14 point

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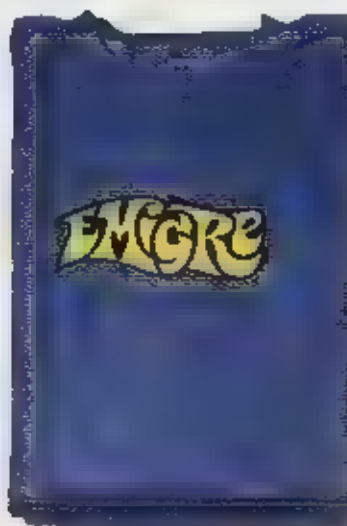
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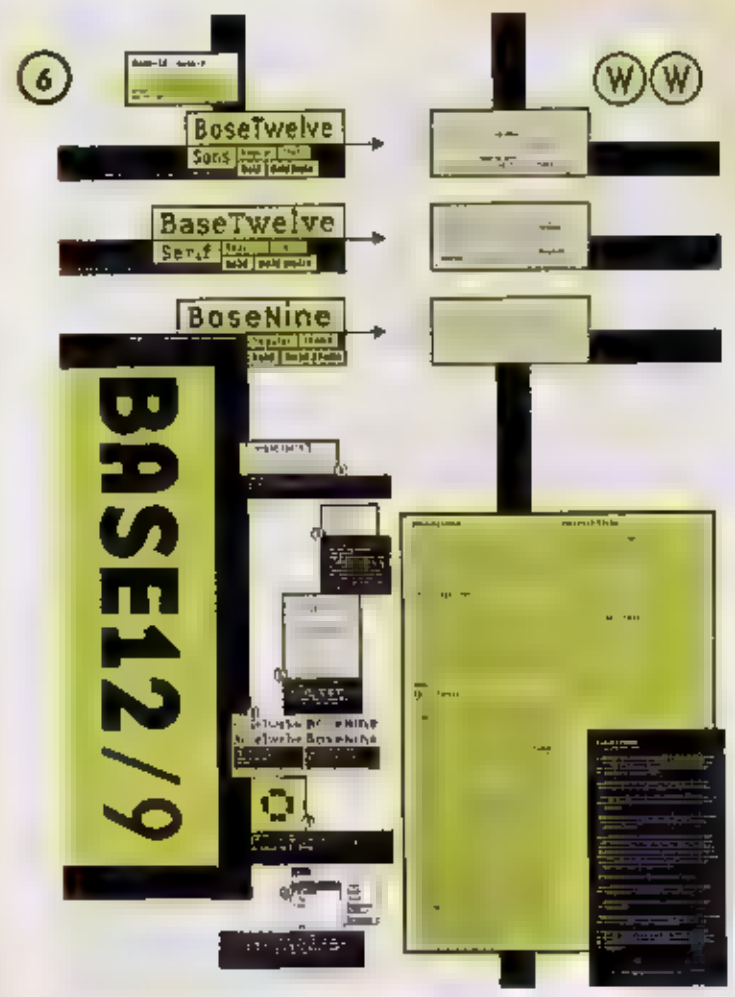
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34

1995

The Rebirth of Design

Andrew Blauvelt, Putch Tu and Victor Margo in each take an in depth look at Dan Friedman's book *Radical Modernism*. Anne Burdick and Louise Sandhaus review Robin Kinross's books *Modern Typography* and *Fellow Readers*. Jeffery Keedy explores the relationship between graphic design and Modernist ideologies. Rudy Vanderlans ponders the commodification of graphic design experiments. Matt Owens gives us a design student's look at the contemporary state of graphic design.



35

1995

Mouthpiece

Edited and art directed by Anne Burdick

This issue presents an eclectic mix of voices discussing what happens when the worlds of writing and design coincide. Featuring Johanna Drucker on the future of writing. Adriano Pedrosa and Michael Worthington discuss the birth of the designer as auteur. Andrew Blauvelt and Joani Spadara challenge the primacy of the verbal. Kevin Mount provides excerpts from imaginary books, and Denise Gonzales Crisp discusses the book *Looking Closer*.



36

1995

Mouthpiece 2

Edited and art directed by Anne Burdick

Louise Sandhaus conducts a verbal/visual exploration of the digital essay. Brian Schorn introduces OULIPO (the workshop of potential literature). Anne Bush writes about the history of the critic. Stuart McKee explores the relationship between writing and community formation. Felix Janssens extols the need to reconsider the form of the book. Gérard Mermoz investigates the functions of text as they are given typographic form. And much more...



37

1996

Joint Venture

This issue is about collaboration, writing, intellectual property, entrepreneurialism, poetry, authorship, self-publishing, reading and everything else that design is made of, but this time we look at it from the perspective of a group of artists that includes two writers, one graphic designer and one visual artist. Anne Burdick interviews Stephen Farrell and Steve Tomasula. Rudy Vanderlans talks with Daniel X. O'Neil and Marc Nagtzaam.



38

1996

The Authentic Issue

Included are typographic experiments by Susan LaPorte, Steve Tomasula, Daniel X. O'Neil, Matt Dinerstein, Stephen Farrell, and Margo Johnson. John Downer and Rudy Vanderlans discuss aspects of digital type design. House Industries gives a behind the scenes look at their foundry of types. Andrew Blauvelt ponders how the "Death of the Author" has given rise to the dubious status of the "Designer as Auteur."

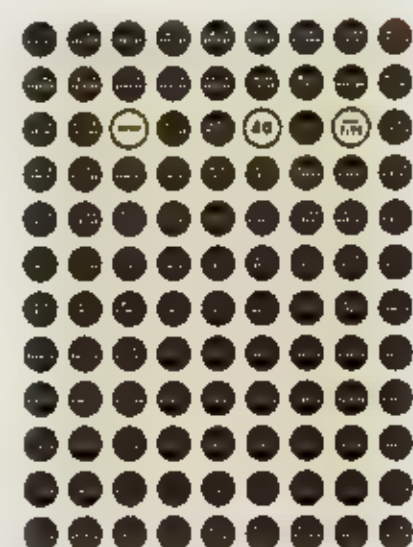


39

1996

Graphic Design and the Next Big Thing

Lorraine Wild gives an overview of graphic design education and the way it is currently being challenged by new media. Kenneth FitzGerald reviews Elliott Earls's CD *Throwing Apples at the Sun*. Putch Tu discusses geeks, freaks, cyborgs, blenders, power tools, remote controls, and other nervous machines, and how it all relates to graphic design. Carl Francis DiSalvo reviews Avita Ronelli's *The Telephone Book*. Paul Roberts lends us his insights as writers bemoan loss of authorial control. Diane Gromala reviews Sven Birkerts's book *The Gutenberg Elegies*.



40

1996

The Info Event

Edited by Andrew Blauvelt

Andrew Blauvelt looks at the hybrid and mutable nature of the information event and asks "Where is the pleasure in information design?" Teal Triggs meets John Warwick of the London-based collective Tomato. Diane Gromala examines the relationships among the body, design, and the impact of technology. Anne Burdick reviews Jay David Bolter's book *Writing Space*. Frances Butler takes an historical look at the structures and spaces devised for holding and shaping meaning.



41

1997

The Magazine Issue

When it comes to magazines, which ones do we remember best, and what is it that makes them so memorable? This is the question we posed to Martin Venezky, Nancy Bonnell-Kongas, Daniel X. O'Neil, Denise Gonzales Crisp, and Kenneth FitzGerald. Also contains a 32-page facsimile of the (possibly fictional) magazine project entitled *The News of the Whirled*, by Kenneth FitzGerald.

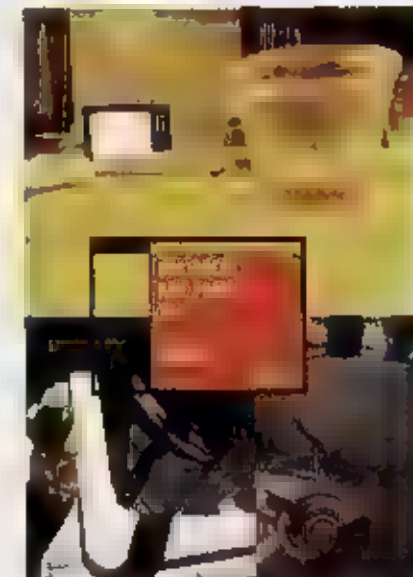


42

1997

The Mercantile Issue

Articles include *Design(er) Type or Graphic Designers Who Design Typefaces (and the Typographers Who Forgive Them)* by Mr. Keedy. *Decay and Renewal in Typeface Markets: Variations on a Typographical Theme*, by Alan Marshall. *On Classifying Type* by Jonathan Hoefler, plus *Walking in the City*, a review by Andrew Blauvelt of the graphic design exhibition *Mixing Messages: Graphic Design and Contemporary Culture*. A limited number of copies is available at \$60 per copy.



43

1997

Designers are People Too

Jeffery Keedy lets it rip in *Greasing the Wheels of Capitalism with Style and Taste* or the "Professionalization" of Graphic Design in America, while Denise Gonzales-Crisp looks at what designers (can) do to circumvent the traditional and often compromising client/designer relationship. Teal Triggs and Sian Cook, of the London-based Women's Design + Research Unit, revisit the seemingly unchanged role of women as both subjects and objects in graphic design. And Rudy Vanderlans takes a close look at type as intellectual property. Includes pull-out poster introducing Zuzana Licko's new typeface family Base Monospace.

Design as Content

Emigre no.44 takes an in depth look at design book publishing by reviewing four recently published books; *Gi: New Dimensions in Graphic Design*, a selection of graphic design work from around the world compiled by Neville Brody and Lewis Blackwell, *Pure Fuel*, authored by the London-based design group Fuel; *Ray Gun - Out of Control*, a celebration of the magazines published by Marvin Scott Jarrett, and *Mind Grenades: Manifestos from the Future*, reprints of the opening spreads from *Wired* magazine. Essays by Diane Gromala, Kenneth FitzGerald, Shawn Wolfe, Bill Gubbins and Rudy VanderLans

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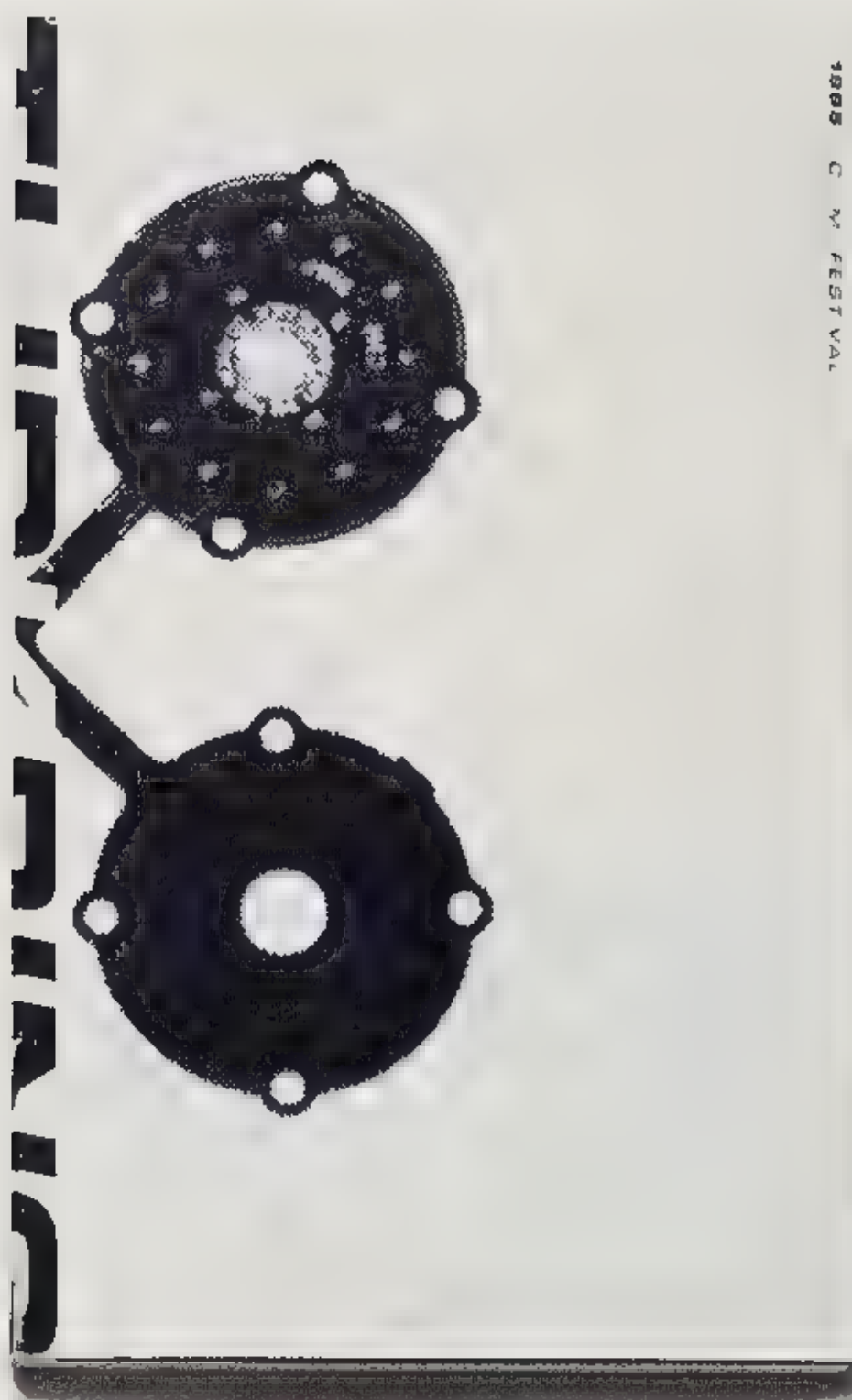


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An Interview with

LUST



Cover, program guide, *C.I.M. Festival*, (designed by Thomas Castro while at Barlock), 1995

LUST is a two-person design studio based in The Hague, Holland, founded by Thomas Castro and Jeroen Barendse. The duo decided to start their own studio in 1996 when they realized that their collaborative graduation project, **LUST**, was starting to take on a life of its own.

Jeroen Barendse was born in 1973 in Poeldijk, the Netherlands. After high school, while planning to become an artist, he eventually entered Graphic Design at the Academy of the Arts, Utrecht. After two years there, he continued his studies at the Academy of Arts in Arnhem. The broad curriculum in Arnhem exposed him to the diversity of aspects that graphic design has to offer. In 1994, he completed an internship with designer Lex Reitsma (Haarlem), and after graduation, in 1995/96, he worked as a free-lance designer for Roelof Mulder (Arnhem) and Barlock (The Hague). After receiving a "start-stipendium" (stipend) in April 1996 from the Netherlands Foundation for the Visual Arts and Design, he was able to fulfill a long held wish to start a graphic design studio with ex-classmate Thomas Castro.

Thomas was born in 1967 in Quezon City, Philippines and his family emigrated to Placentia, California in 1975. He attended college at the University of California, Irvine, from 1987-1990, where he started out as a psychology major but slowly drifted to fine arts. He experimented with mixing typography and art in a manner he describes as "Ed Ruscha meets Kurt Schwitters." It was during this time that he was introduced to the Dutch graphic design of the late 80s and was pleasantly surprised by how unrestrained this so-called "commercial" art was. As a result, in 1991, he decided to continue his education in Holland and switched to graphic design. After two years at the Hogeschool voor de Kunsten Utrecht, he transferred to the Hogeschool voor de Kunsten Arnhem where he graduated in 1995. An internship with the The Hague-based design firm Barlock eventually resulted in a full-time position as a senior designer.

Currently, the duo divides their time between commissioned projects and **LUST** projects. The commissioned projects range from traditional print design, such as books, posters, and identities to multimedia projects like web sites and CD ROMs. **LUST**'s clients are usually smaller cultural organizations such as architects, art groups, designers and publishers, but they work for larger institutions as well, such as the PTT (Dutch Postal Service) and KPN (National Bank).

LUST projects include the design of typefaces and other self-initiated projects that start off as sketchbook ideas, but are considered interesting enough to bring to life, usually with the aid of sponsors or grants. For example **LUST** is currently discussing with the city of The Hague the idea of building a webcam-based Internet installation that would be placed in the new City Hall. **LUST** feels that this combination of commercial and self-initiated work keeps their approach to graphic design fresh.

Emigre: What was the most significant thing you ever learned in design school?

Thomas: I think the best thing I held on to from school is not about design per se, but about a way of thinking, a certain mentality. After being disgruntled at the approach in Irvine, I thought I'd find the freedom I was looking for in Holland. But after a year in Utrecht, I realized that the good old days of Dutch design were over. By the way, in my opinion, this renaissance in Dutch design would not have been possible were it not for the huge grants and subsidies that cultural organizations at the time were receiving from the government. For example, all the work that studio Dumbar does for Theater Zeebelt is now a fraction of what it was in the late 80s. At the same time, however, the budgets at the schools were being cut and the Dutch Ministry of Education cut the 5-6 year course in graphic design to four years. The schools, not knowing how to cope with this problem, just squeezed the existing courses into four years. Needless to say, I learned that bureaucracy is the same whether on this side of the ocean or the other. Therefore, my classmates and I learned quickly how to take things into our own hands. It is a cliché, but in terms of education you get as much out of it as you put in. For example, at a certain point, many of our classes and crits came to an end when the school administration dealt with budget cuts by laying off teachers. So we, as a class, decided to hold weekly meetings to talk about our projects among ourselves. It taught us much about independence and how to deal with peer critiques. I think that the most significant lessons learned in design school are these kinds of intangible things, not how to kern headlines properly, for example.

Jeroen: What was significant for me was the point at which I realized that the medium you use to communicate is not just a carrier of the message, but that it is a message itself. Every medium has its own inherent language and expression. By changing the medium, the meaning of the message changes. The task of the designer is to recognize the various languages of different media. By turning them upside down and by playing with them, new progressive languages can be developed.

Do you feel a particular affinity towards other designers or artists, or do you feel at all part of a particular movement or zeitgeist?

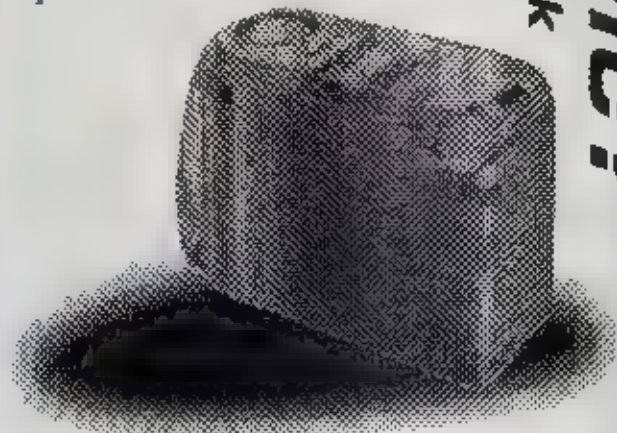
Thomas: Not really an affinity, but more a respect or admiration for certain designers. For example, one of my big design "heroes" is Karel Martens, who was our teacher at Arnhem. He's the kind of guy who teaches by example, not by talking about it. As a teacher, he would come in to class in the mornings, put on printer's smock and get down and dirty with the students. When, during discussions, if he disagreed with something or wouldn't understand what you were trying to say,

he'd get all hyped up, and he'd start stuttering and spitting, but he'd always try to understand you. He would even admit stuff that many designers or teachers would bullshit their way through. He once said to me that as a modernist in a postmodern world he sometimes felt like a ship between two islands. He didn't know where he was going or where to land next, but he was sure he was going to land somewhere and be better off because of the journey. As a designer, he never attracted attention, unlike his contemporaries, like Crouwel for example. He just went about his way, and did his own design. This workingman's attitude attracts me. Of course, now he is being recognized for the designer he really is and is finally winning awards for his work. Like many established designers, it took him a while to get around to buying a Mac. At first, he dreaded the thought of having to be "impeded" by this non-feeling machine, but after a while you saw that he started to use it in his own special way. He was able to translate his vision of design through the new medium, instead of falling back on known computer pitfalls, such as blur filters and the like. It is this "attitude" that I admire. Styles will come and go, computers will come and go, programs will come and go, filters will come and go, but your attitude towards design must keep its integrity.

How about you Jeroen, any particular affinity towards people around you, or do you see any parallels between LUST and other groups?
Jeroen: Lately, I feel a growing affinity towards the more or less "anonymous" multimedia makers. Things are happening there that can still surprise you, present you with something new or a different experience. I don't feel part of any particular group of graphic designers, but a Dutch design critic recently described LUST as Dutch postmodernists, which is different from the Dutch modernists of the 80s, who were "vormgevers" (form givers) and who worked from an idea. We try to design and develop a process, and let the process decide what the final form will be.

You both emphasize process and attitude over style, but do you think it is possible to create designs without style? Isn't style simply the physical embodiment of an idea or concept? Also, is style necessarily a bad thing?
Jeroen: For me, style has never been that important. I can't and won't use it as a starting point for a design. Ideas, attitude, concept and process – with these words in mind I start working, and when eventually something comes from them that is formally a bit similar to a previous design I've done, that only says something about the coherence of my thinking processes. In fact, most designs that emerge from the process we follow have an autonomous character, but almost always have a relation to previous designs. Style is not a bad thing; in a certain way it is inevitable, since you are only one person,

the design is made with the help of a computer, but the design is not made by a computer, it is made by a person who uses the computer as a tool. The design is made by a person who uses the computer as a tool. The design is made by a person who uses the computer as a tool.



Perspective of a Musical Rhetoric? Victor Wentink

For the past few years, the traditions of Western music have been expressed in a way that is not only different from the past, but also from the present. The 1700 has formed the mainstream of the musical world, and it is after more direct speech, and a more direct rhetoric, improvisation.

The difference between the precisely planned, so-called "classical" music, and the latest modern phase, and the other side, a more direct communication by improvised music has been almost completely ignored for a short 300 years in the Western musical universe. This fact is astounding and obvious, but it is not evident. The eventually successful expectation with musical notation since the Middle Ages led to the strict, unchangeable compositional rules from the classical period, which left no room for improvisation, expression within written music. Incidental and controlled "fantasy" was freed for short moments in concert cadenzas or during salon gatherings where virtuoso could show their capabilities. Added to that you can say that it was here a specific sort of improvisation in which the written music was in fact being imitated in "real time". This artistic form of "repressive tolerance" within the strict order of composition was furthermore not open to discussion. What could have been the reason for improvisation since the Middle Ages common practice to become so prohibited within later music?

It is virtually a question about the reasons behind the strict method of discourse which has totally dominated classical Western music into this century. Improvisation was absolutely not exceptional in music, most notably during the Middle Ages and the Renaissance they improvised in many diverse ways, but this increasingly came into conflict with the urge to fixate performed music in notation. Music moved from a free unrestrainedness, from direct breathing to a culture of repetitiveness based on fixation. The immovable fundament of the classical music notation which functioned as the foundation for the eternal and seemingly universal laws of the tightly organized music culture and for the generations at music schools who were spoon-fed this. Within the history of music the historical development of music notation is always presented as being a self-evident evolution within the foundation of the powerful flowing music tradition itself. The strongly increased specialized consciousness of the modern musician has grown up with the idea of a complete autonomy of an higher music culture which has elevated itself above daily reality.

Spreads, program guide, C.T.N. Festival, (designed by Thomas Castro while at Barlock), 1995





Cover,
self-published booklet,
*De Gedroomde Jeugd of
de Gouden Krijtjes*
(The Youth of Dreams or
the Golden Crayons),
1997

with one vision, one outlook on the world.
Thomas: No, style is not necessarily a bad thing. But style is dangerous when that is all there is. Style, as in surface, and no depth. It's like Ed Fella. His style is his own and it IS a style. But the style is based on substance; his background, his life, his experience. What I dislike is people who recklessly copy Ed Fella and call it theirs. I'm preoccupied with integrity. Integrity is becoming more and more important, especially since we started LUST. It's that age-old question about the balance between doing work that you can totally stand behind and work that pays the rent. In an ideal situation, these would go hand in hand, but there are times when it doesn't. And then what? I'm still searching for an answer to that.

You mentioned Karel Martens and Wim Crouwel, and how different they are in terms of their public personas. Martens is perhaps more private and introverted, and Crouwel very outspoken and high profile. I remember seeing Crouwel as a guest on the Sonia Barends TV talk show in the seventies. He talked about the design of his postage stamp and the redesign of the telephone book that Total Design was involved in at the time. Don't you think it serves design well to have high profile designers like Crouwel function as spokespersons to explain design to the public? Or can design do without heroes and heroines?

Jeroen: Every opportunity to expose people to or get them to acknowledge graphic design is a good thing. However, the best way to accomplish this is by creating work that makes people stop in their tracks. Whenever someone comes across a designed object in the street, in a bookshop, in a magazine or wherever, and is really struck by it, this is what makes an impact on that person's life. When afterwards we see an interview with the creator on television, that's nice. But I think that design can do quite well without heroes and heroines, because that is too unconditional, too full of blind admiration. When somebody is your hero, it leaves less space for a critical look.

Thomas: I guess what I meant when I compared Martens and Crouwel was that I have great respect for people like Karel who can do their own thing and not worry about fame, glory, press coverage, style changes, etc. Not that Crouwel worried about all these things or that he is less of a designer; not at all. I guess it's just that romantic idea of the "starving artist" that I admire. And maybe because secretly I do worry about those things. It's curious you bring up Crouwel and Martens, because last week a book about Wim Crouwel was published and it was designed by Karel Martens. Opposites attract, I guess.

When you look out into the world, as young designers, what are the bright prospects that you see, if any?

Jeroen: With all the new information structures and new media around, there are so many opportunities surfacing. What is exciting for me is to define what our

position in this will be.

Thomas: In the past, as well as today, architecture has always been considered the "father" of the arts. With information and media technologies developing so quickly, and the overlapping of various disciplines, from cinema to multimedia to computer science into the realm of design, architecture is beginning to show its limitations. I can foresee a distant future where what we now know as graphic design and, of course, by then we will call it something like "infospatial-mediatechnology" or "infospatial design," will replace architecture as the father of the arts. Of course architects, like designers, are also experimenting with the combining of the new technologies and new media. But architecture has one disadvantage. Architecture, in its basic definition, must be built in physical space. For example, say you buy a car. You register it at City Hall. Today, even with all the hype about the Information Superhighway, it still goes as follows: you physically get into your car, physically travel the roads, park your car, enter the revolving door of city hall, walk into the spacious lobby, climb the stairs, wait in a cramped room, etc., etc. All spaces created by architects. Someday, to accomplish many such tasks, one will only have to navigate through an informational system, and this informational system will be created by a designer. I don't mean that buildings will become obsolete and we'll all be sedentary plugged-in vegetables. It's just that a shift from the importance of physical spaces to informational spaces will someday be possible.

Similarly, what are the not so bright prospects?

Thomas: Having to learn Infiniphoto-quarkscapeDirector 987.8b, which will be the leading infospatialmediatechnology application.

Jeroen: But, seriously, the profession of graphic design has really been "professionalized" over the past decade, which means that designers know how to get certain things done, but they don't necessarily know what they are doing. And do they have anything worthwhile to say?

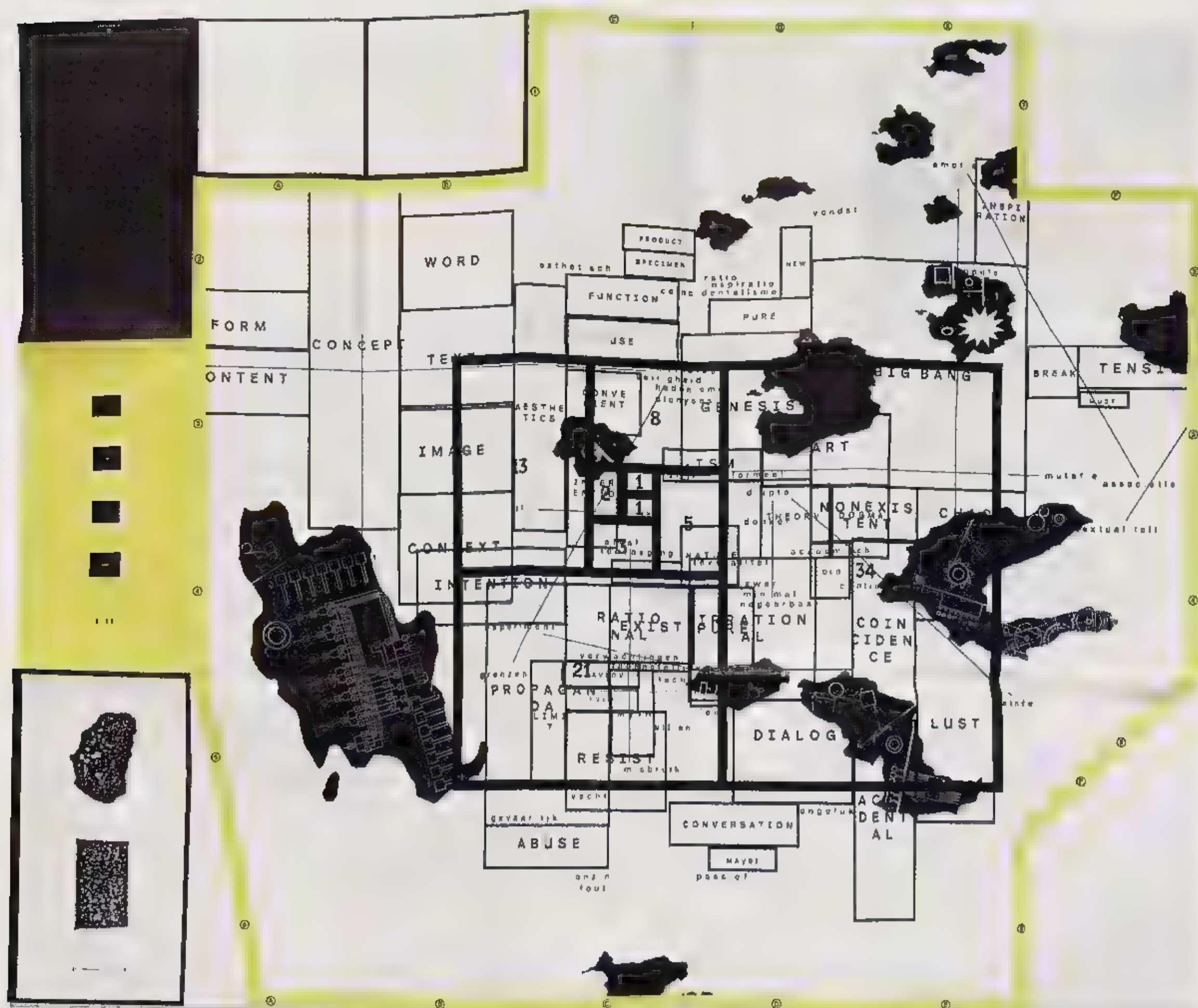
Do you believe society owes designers more respect than is usually granted?

Jeroen: Certainly not! Designers have to earn that respect. I don't like the idea of the great artist who hovers above the people. Designers have to be a part of society. I think sometimes designers have to have more respect for society and listen more to what is being asked for. On the other hand, you can always try and educate people by being one step ahead, and by trying to open some eyes.

Thomas: A teacher once told me that the trick to good design is to incorporate low and high thresholds for all audiences. We must strive to make design accessible to all levels of society. I don't mean that we should make simple design. Our audience is smarter than we think. I mean by

"LUST is the missing piece of the puzzle.

When you have almost finished the puzzle, you discover that there is one small, lousy piece missing. This is the moment we want to capture, because this is the moment that something critical is going to happen. Whether you start searching until you find the missing piece or you throw away the puzzle altogether, both options are a thousand times more interesting than the moment the puzzle is finished, because when that happens, there is nothing left to experience. However, what you will remember – the thing that indelibly stays with you – is that puzzle with the hole, the part asking for interpretation." – Thomas Castro / Jeroen Barendse



LUSTmap, graduation project, Hogeschool voor Kunsten Arnhem, 1995

"This site offers you a peek into our world called "LUST." We have given this world a tangible structure that should challenge, as well as guide, you through all the layers of our thought processes. We have built many hidden and random links and elements into this world, so be curious and explore your way through it! No one interpretation of LUST is correct. Your conclusion is just as valid as ours. LUST is, after all, personal. Everybody carries their own baggage with them. We respect your baggage, but at the same time would like to show you ours. We want to try to push you, encourage you to participate in this dialog until a transformation takes place towards personal insight, personal investigation, and personal conclusions. After all, it's all about exalting degradation. Or, the closer you get to the truth, the uglier things will be. In the end, there is only a black square." – Thomas Castro / Jeroen Barendse

educating the public and opening their eyes, making them see or realize something they've maybe never seen or realized before by lifting them up to your level. Not like an elementary teacher looking down on his or her pupils. There's nothing more bothersome than a designer who designs from a pedestal.

Are you interested in design criticism? And if yes, do you see any relevance to how you approach your design work?

Thomas: I am more interested in criticism in areas other than graphic design or typography. Lately, I find that the more interesting design writing is about 3D design, fashion design, or architecture. I think that at the moment there is a kind of punchdrunk design criticism, where critics are beginning to run out of words. Graphic design is not the buzzword it used to be. We're at a lull at the moment, but I have a feeling it will pick up again soon. The criticism that is most valuable to me is when someone is literally 180 degrees opposite yourself. In this way, you can gain insight into what it is that is not getting through to a certain audience. It might hurt to hear it at the moment, but the jolt can awaken you from laziness or routine. My best sounding board for criticism is Jeroen, but sometimes I know not to ask him, since I know I will get a certain response.

Jeroen: I think design criticism is important for exposing and analyzing the work from new angles. Combining the designer's subjective view with a more objective view of the critic allows for a new point of view on the work.

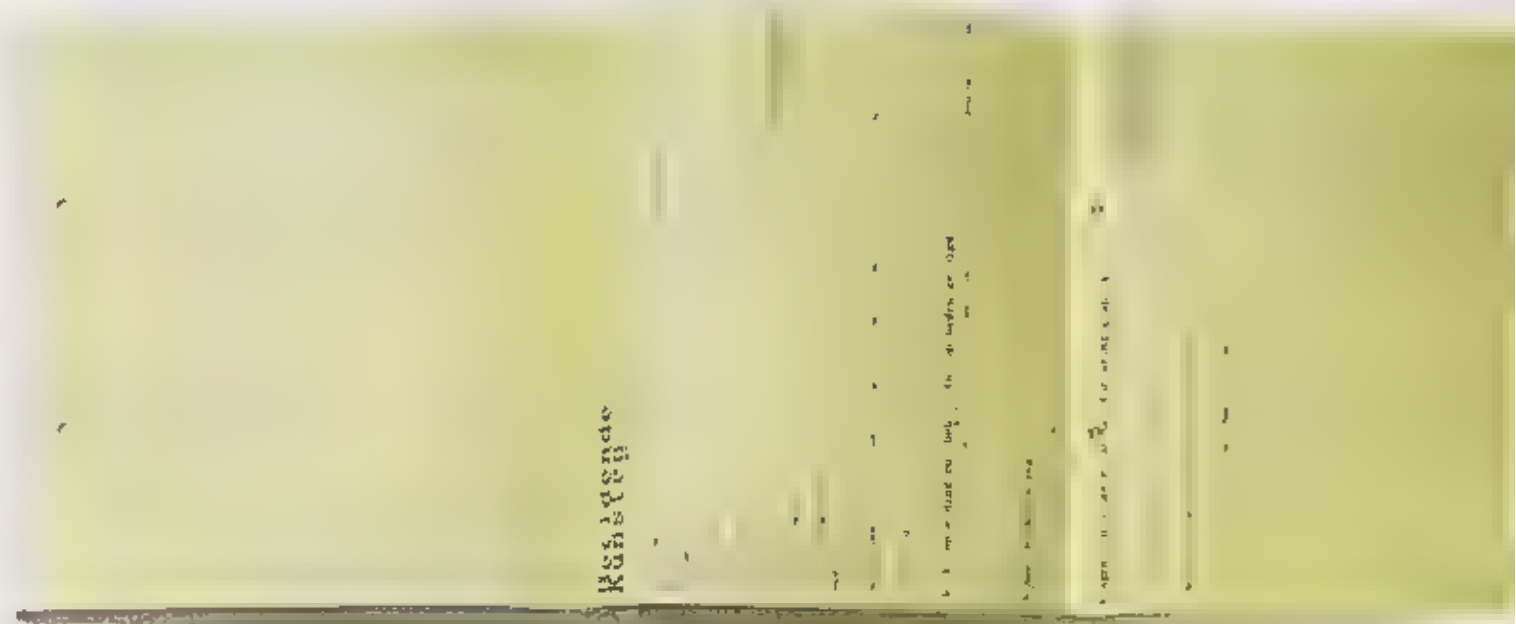
Architecture, fashion, art and graphic design are all ubiquitous within our culture. You, like many graphic designers, I'm sure, read books and magazines on architecture, fashion, and fine arts. The opposite, it seems, rarely happens. Architects and artists rarely take an interest in graphic design. Why do you think this is? What would it take for architects and artists to read graphic design books?

Jeroen: First of all, architecture is a much older profession than graphic design; it already has a much richer history. Plus, a very important difference between architecture and graphic design is that architecture can and does exist purely as a theoretical discipline, as a sort of virtual reality avant la lettre. Paper architecture has perhaps had more influence on the profession than its concrete version. Also, one of the great advantages of architecture is that its presence is so obvious. And people understand and can relate to the terminology of architecture. Everybody knows and understands phrases like "this is a really friendly space." They understand because they can be a part of that space. With graphic design, you can never create that kind of experiential relationship.

Thomas: I think part of the problem is the way graphic design is perceived by the public. When plumber Joe Smith starts a



cover and spreads, *Informatiebrochure*, Hogeschool voor de Kunsten Arnhem, 1995



And who could blame Mr. Smith? His self-designed house style is perfect for his needs. If he should ask you what it is you do, and you answer that among other things you design logos and letterheads, he opens his wallet and proudly displays his homemade business card. I think it is difficult for some people to see that graphic design is a real occupation. We just draw all day, right? But, people perceive architecture in a different way, since it is a much older profession. You have to know about such things as engineering, for which you have to go to school and study.

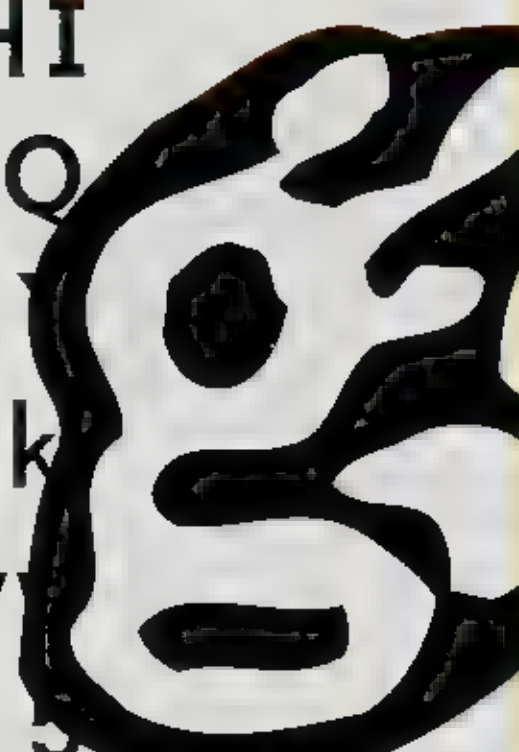
Thomas: Typefoundry sounds like a big word for what we do. I don't pretend to be a type designer; rather a graphic designer who designs type. But that doesn't make me less creative at designing typefaces. I just pay more attention to different things during the process of designing type than the professional type designer might. The decision to design my first fonts had more to do with curiosity and need than with an actual desire to become a type designer. I was curious because what was happening in type design at the time I started was so inventive. I wanted to see what it was all about. And since most of the fonts that the school had at the time didn't suit what I was looking for, and since I didn't have the money to buy fonts, I started tweaking existing fonts to suit my needs. Also, using a self-designed font added a certain exclusivity to a project, which I liked. Little by little I came to be known around school as the guy who knew something about Fontographer. And at that time, Jeroen asked me to teach him Fontographer, so he could design typefaces, too. And that's how it started. Just two guys pulling bezier curves late at night when they should be sleeping.

In your biographical material you make a statement that context is very important to you.

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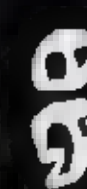

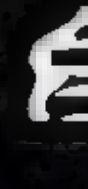




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more so than style, and that your typefaces, for instance, could only have been created within the context of your working methods. You also plan to make your fonts commercially available. How do you reconcile that when you sell your fonts? The context in which they were created will now be ignored, perhaps even contradicted. Is this not a problem for you?

Thomas: To address the first part of your question, I find it difficult to just sit down and say to myself, "OK, now I'm going to design a cool font." I prefer to design typefaces within a particular context. Through the way I work, the concept for a font often accidentally falls into my lap and I then make it my goal to either develop it into a complete font or, if I'm lazy, throw it away. That moment of conception is very important; it's what we refer to as the "big bang." But the context of creation is to me separate from the context of use. I'm sure that's what the inventor of nuclear power said to himself.

Jeroen: Right. What we find interesting is what someone else will do with it. People can use it in an attractive way that you never imagined, or abuse it terribly. The only way to let this happen is by making the fonts available to the public. The only thing we do is provide the building blocks.

Thomas: Yes, and this is the great thing about designing type, to see the different ways a designer uses or abuses the typefaces that we so carefully designed. I take ultimate care that the curves, the kerning, the color, everything, is in perfect harmony, or sometimes, in perfect discord, with each other, when along comes a designer who uses my typeface in a surprising way. That is the moment I cherish, because whether my typeface is used well or badly, the designer using it is taking part in the total design process that began when I designed that typeface. It's a visual dialog. It's similar to that childhood game where one kid draws a squiggle and hands it to another who in turn must use it to make a complete drawing. The first kid has no control of the situation once he hands the paper over to the second kid. That to me is exciting.

Have you ever considered not making any of your fonts available commercially and instead making them uniquely your own?

Jeroen: There are a few fonts that we will never make available commercially simply because they would make no sense outside the project for which they were created.

Thomas: Not all the fonts we make are put to market, and not all the fonts we make available for sale are saleable. Also, with some of our fonts we simply "tweaked" existing typefaces for our own personal use. These we do not release commercially since we can't truly call them our own.

Are there certain things within type design that are sacred, that should not be touched?

Thomas: If we're only speaking about design, and not distribution or copyrights, then no, everything goes. It's



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Head to Hand

READING THE BOOK DESIGNS OF LORRAINE WILD

by Andrew Blauvelt

"The designing of the book-space through the material of the type, according to the laws of typographical mechanics, must correspond to the strains and stresses of the content."

El Lissitzky, *Topography of Typography*, 1923¹

I first met Lorraine Wild in 1986 while I was a student at Cranbrook, where she had arrived as a visiting artist. I must admit that I knew very little about Lorraine at that time, only knowing of her in the way all Cranbrook students come to know anyone who ever attended the design program. Through some strange process of osmosis, the institutional memory of Cranbrook is transmitted from generation to generation, absorbed in the most subtle of ways—an informal, word-of-mouth tradition. According to Cranbrook lore, Lorraine occupies a unique position as one of the few alumni who attended as an undergraduate student in the days before the Academy became exclusively a graduate program. Her Master's degree from Yale University in the early 1980s added another intriguing facet to her particular story. After all, the thought of studying at both Cranbrook—midwestern "hot house" for design radicalism and cultural gem of the Rust Belt—and Yale—the east coast outpost of European modernism and intellectual gem of the Ivy League, with their seemingly antithetical approaches to design, had to make for an interesting, if not schizophrenic, education. Perhaps most interestingly, the graduate program at CalArts had recently been initiated by Lorraine and Jeff Keedy and a promotional poster announcing it had just arrived at Cranbrook. The reception of that poster instigated a spontaneous critique in the studio, where the off-hand commentary ranged from "pure genius" to "awkward and clumsy." Of course, these might sound like antithetical comments, but they were much closer in meaning than most of us knew.

I remember being a little surprised that the lecture Lorraine gave centered not on her work as a designer, but rather on the influence of European émigré designers on American graphic design of the 1940s and 1950s. The reasons for this were clear after her presentation, when an informal gathering took place in order to discuss her design of John Hejduk's book, *Mask of Medusa*. I remember her paging through the rather weighty tome, directing our attention to numerous typographic details and various design decisions. Having just related the contradictions of a modernism of ideals practiced in different cultural and historical circumstances in her lecture, and now speaking about the struggle for ideas in her own design practice, the movement from one presentation to the next seemed rather effortless. Perhaps this is why I did not recognize then the disparate nature of these activities and the seemingly incongruent roles being performed by one and the same person—Lorraine, the educator, the designer, the historian, and critic.

There was, in fact, something greater happening at that moment in time—the mid-80s—that entailed not only a re-examination of graphic design's modernist heritage, but an attempt to reconcile, in both personal and historical terms, the past with the present. In retrospect, the seemingly simultaneous publication of three books—Lorraine's *Mask of Medusa* (1985), Bruce Mau's *Zone 1/2* (1986), and Richard Eckersley's English edition of Jacques Derrida's *Glas* (1986)—ushered in a new era of book design. Although each of these books is quite distinct in terms of design and subject matter, what is common to all of them is a careful reworking of typographic models, an eclectic fusion of modernist and classical devices. However, unlike the historical pastiche that was rampant in graphic design at the time, these works were not nostalgic simulations. They were, instead, progressive interventions into a segment of graphic design that

heretofore had been revered for its devotion to typography but nevertheless marginalized as a professional practice.

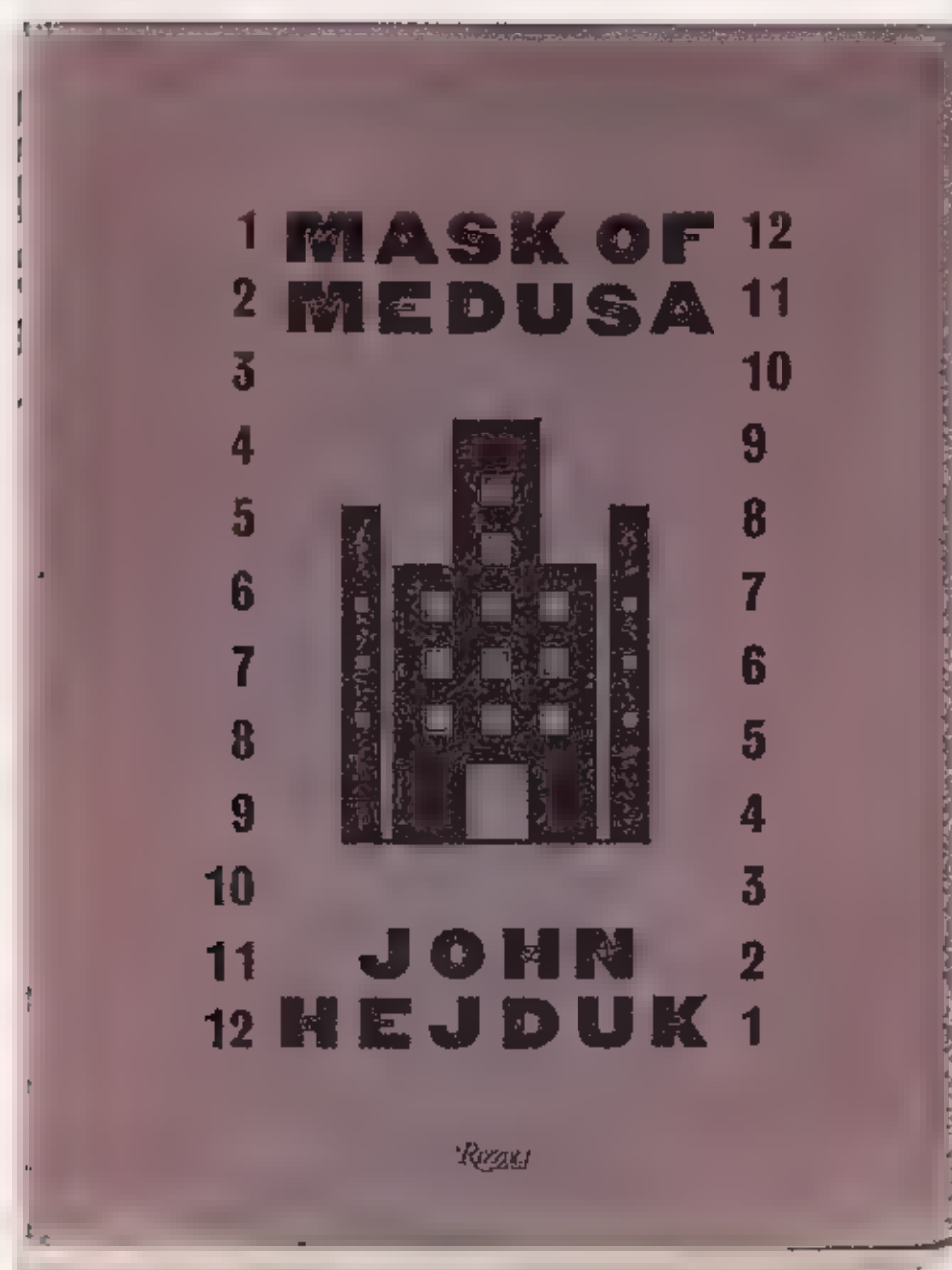
Although Mau has been popularly credited with transforming the design of academic publishing from a world of dryly formatted texts to colorful, sexy, well-crafted objects of desire, Lorraine has not been similarly credited with helping to transform the design of museum catalogs in America. Part of that contribution has been to enlarge the possibilities of book design in a genre that has too often suffered the uninspiring formula of conventional text-image relationships, or what I call the "Holy Trinity" of book design: text-picture-caption, or The Father, The Son, and the Holy Spirit, respectively. Hampered by both the rules of proper book design (typography's most arcane province) and the limitations placed on the presentation of art works by curators (transferring the white cube theory from gallery to book), it is a small wonder that the museum catalog is enjoying a resurgence in expression and creativity today.²

Although the production of any publication entails the work of many individuals, the design of books has always been something of a loner activity. The reasons for this are multiple, relating to factors such as history, economics, and technology. The earliest book production often integrated the now discrete activities of editorial, layout, and printing in the form of the printer-publisher. Today, when not designed by in-house design staffs, books are still most likely to be designed by individual designers who can better accommodate the economy of scale involved in such lengthy production schedules and modest project fees. The advent of desk-top publishing has enabled many designers working on their own to create much smaller, competitive practices that can cater to institutions such as museums, who might not have the in-house resources to design their own publications.

The current cachet attached to producing work in the cultural

sector by both designers and critics is not surprising given the paucity of content in other public sectors. What has always struck me as odd, however, is the way such work is nevertheless downplayed by critics, as if anything and everything is possible to do with such clients. The cultural sector, particularly in the U.S., is a profoundly conservative arena. Most institutions and organizations still define their primary role as conservators of culture. Even among some progressive cultural institutions, the role has shifted from defining culture to defending it from the kinds of attacks begun during the Reagan-Bush years. Given this kind of social and professional context, the increasingly adventuresome work produced by designers for art museums and galleries is somewhat remarkable. And it is in this milieu that Lorraine Wild has chosen to operate as a graphic designer.

Undoubtedly, the profession has enjoyed a resurgent interest in typography over the last decade, evidenced by the explosion in the number of typeface designs and the steady rise of coffee-table books published about the subject. Despite all of this interest and attention, there has been little said about the practice of book design itself, and how it has undergone great changes within the same period, motivated by many of the same aesthetic and conceptual agendas as typography. Against the grain of typographic pyrotechnics, there is another story to be told: one about small maneuvers and embedded gestures, which are not writ large, but instead read closely. It is a close reading of Lorraine Wild's book designs that help disclose these occluded tactics...



In conventional theories of book design, the cover is expected to perform an ambiguous role, to be “similarly different” from the interior design it purports to represent, while showing its wares to potential readers. It is cover and container, promotion and package; it marks the threshold between inside and outside, consumer and reader. Less a transparent reflection of its contents and more a window display, the cover must be allusive and alluring.

Mask of Medusa was printed as a soft-cover edition only, a significance it wears on its sleeve. The somber color of its cover and its essentially typographic solution speaks volumes about the often contentious nature of book design and the contemporary conditions of book publishing. The “radical” nature of this design decision must be gauged in the context of other books on architecture, which tend to be hardcover editions dressed up in full-color jackets.

What is at first encounter most notable about *Mask of Medusa* is the cover’s absence of both color and gloss, leaving only the toothiness of the paper, a heavy, dark warm gray stock. The nearly 500 pages of text bends to its weight when lifted, and the lack of a hard-cover edition is not accidental. Like all soft-cover editions, the cover is inseparable and therefore integral to the body. The title is set in an American wood typeface from the 19th century simply called “Gothic,” which when rediscovered lacked lowercase letters and numerals.³ Its use on this cover design strikes me as ironic, surrounded as it is by the numerals 1



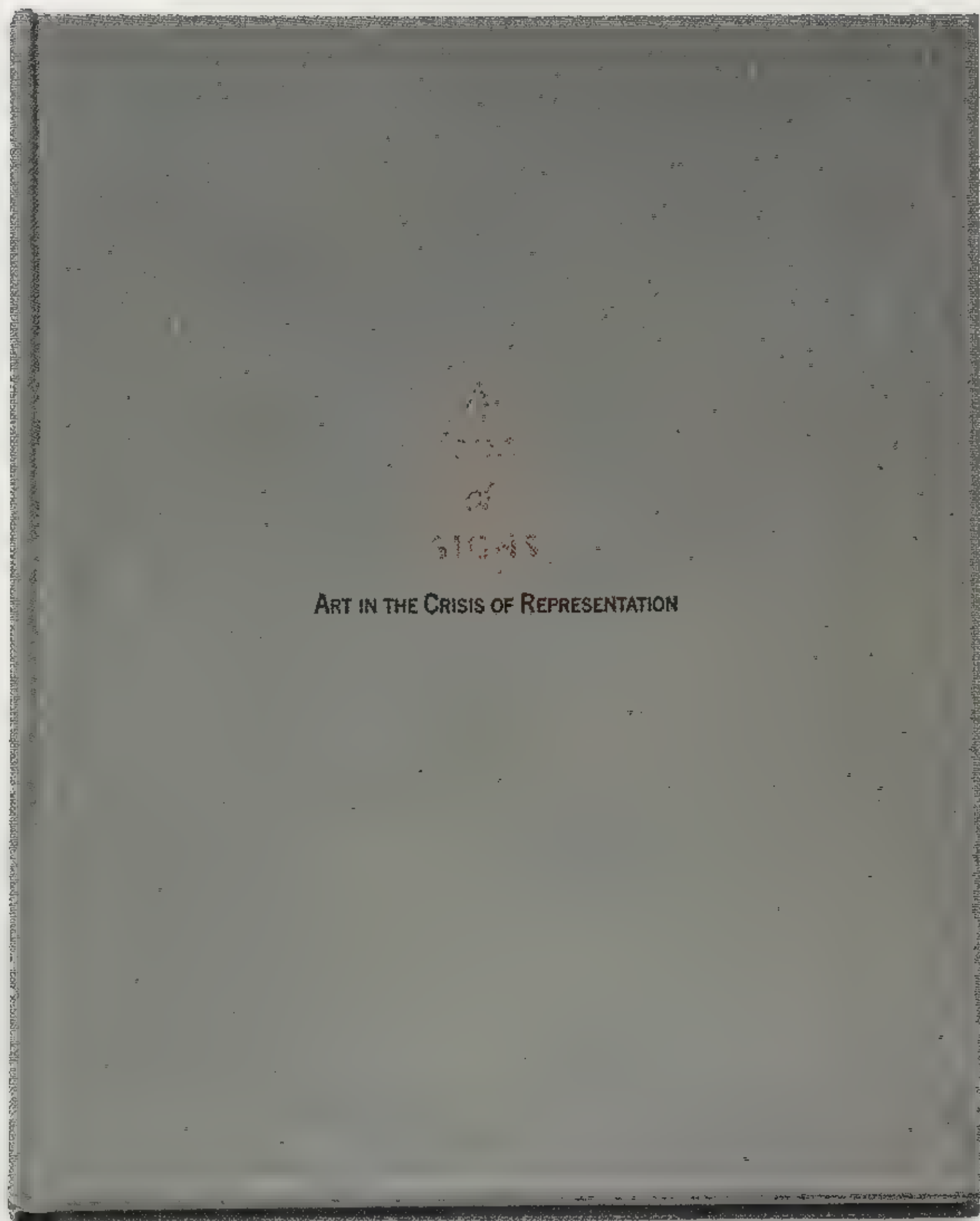
through 12 – a reference to the clocktower design of Hejduk’s Berlin Masque project.

A closer reading of the book’s text brings to light the connections between the architectural theory of Hejduk and the cover design. In an interview with Hejduk printed in the book, he responds when asked to explain his use of form and color in *The Element House* project:

“The front facade is a somewhat complex issue.... And the grey color of the facade is important. The plane has thinness that is, not just represents, the threshold over which one crosses in and out, in and out. The crossing is momentary. It’s like going through any door, or over any sill; you go from one situation into another through a threshold, a membrane between two worlds, so to speak. That’s why the facade is a plane, thin and colored grey. Of course, grey is a mixture of the black of the outside with the white of the inside.”⁴

Just as the facade regulates the flow between inside and outside, the book cover performs a similar function, demarcating “a grey zone of determinate indeterminacy”⁵; neither outside nor inside, neither black nor white.

While we as viewers can admire the typographic choices, the color and materials, it is only as readers that the full implications of the design are revealed. Because of this delay in meaning, conceptual complexity loses to visual complexity in a culture in which short-term investments are rewarded by short-term interest.



One detects a similar strategy in the cover design for the exhibition catalog, *A Forest of Signs* (1989). At first glance it appears naked, as if its jacket is missing. The gray-green linen cloth cover is embellished only by the addition of the foil-stamped titling. The cover becomes, however, a visual analog of the exhibition's subtitle and raison d'être, "Art in the Crisis of Representation." *A Forest of Signs* features the work of thirty contemporary artists. Necessarily, the idea of using any one work for a cover to a book for a diverse exhibition is not only politically implausible but theoretically untenable: to single out any particular work as somehow able to represent the range of work would be tantamount to reifying the very thing the exhibition seeks to undermine.

Although the title of the exhibition alludes to a line from a poem by Baudelaire, Lorraine's typographic treatment evokes the more familiar expression: "You can't see the forest for the trees." Lorraine has neatly centered and stacked the words of the title to form a single typographic "tree" against the expanse of the blank cover. Just inside, printed as a gloss varnish on black endpapers, is a detail from a Peter Nagy work entitled, "Belief in Style." Originally appropriated by Nagy from a Rococo-style etching, it is in turn appropriated by the designer, who returns it to a place in books usually reserved for decorative patterns. But while each of these decisions can be seen in only formal terms, their meaning – just like the art works – is ultimately produced by or realized through language, whether it is based on one's familiarity with common expressions, or by simply reading the caption credit used for the endpapers.



BLUEPRINTS FOR MODERN LIVING



BLUEPRINTS FOR MODERN LIVING

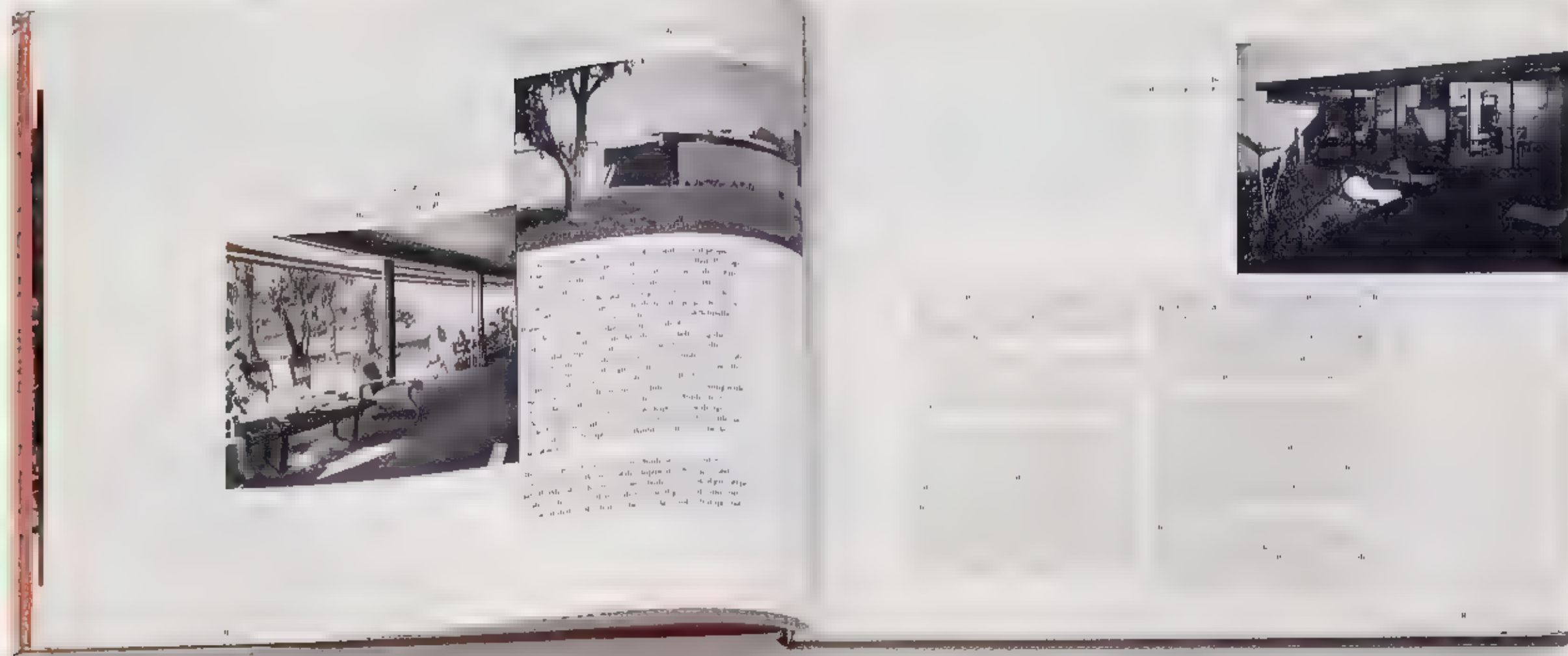
History and Legacy of the Case Study Houses

THE MUSEUM OF CONTEMPORARY ART

THE MIT PRESS

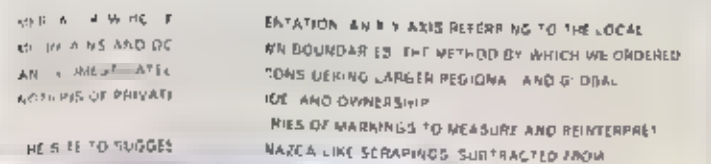
Blueprints for Modern Living (1989), a catalog for an exhibition on the development of the Case Study Houses of the 1950s, is an important publication with which to understand the relationship between the book's design and its contents. The opening sequence of the book's first four pages constructs a narrative, not necessarily about the iconic legacy of the Case Study Houses. I'm thinking here of the kind of image one would have normally expected to see placed at the front of such a book, one such as Charles and Ray Eames standing side-by-side, holding hands, perched atop one of the metal I-beams that forms the structural support of their now famous house – the very image of domestic heroicism. Instead, Lorraine chooses to use images of construction workers assembling these houses; ironically, the very kind of blue-collar workers for which these houses were originally intended. This opening sequence of images was revelatory not only for its counter-narrative of the Case Study Houses, but also in the way it signals the book's ability to perform the cinematic function of film-like montage. By carefully selecting four different photographs and arranging a progressive whole, such a strategy begins to realize El Lissitzky's dictum that the book needs to "unroll like a film."⁶

Blueprints for Modern Living, being true to its subject matter, constructs itself on a series of modular grids, variously articulated in two, three and four columns. The extreme landscape orientation of the book accentuates the horizontal nature of the buildings, all of which is brought into dramatic relief on the spreads, where text blocks hang just above the midpoint of the page. Thin vertical rules anchor the images and provide a necessary directional contrast while echoing the structural geometry of the buildings.

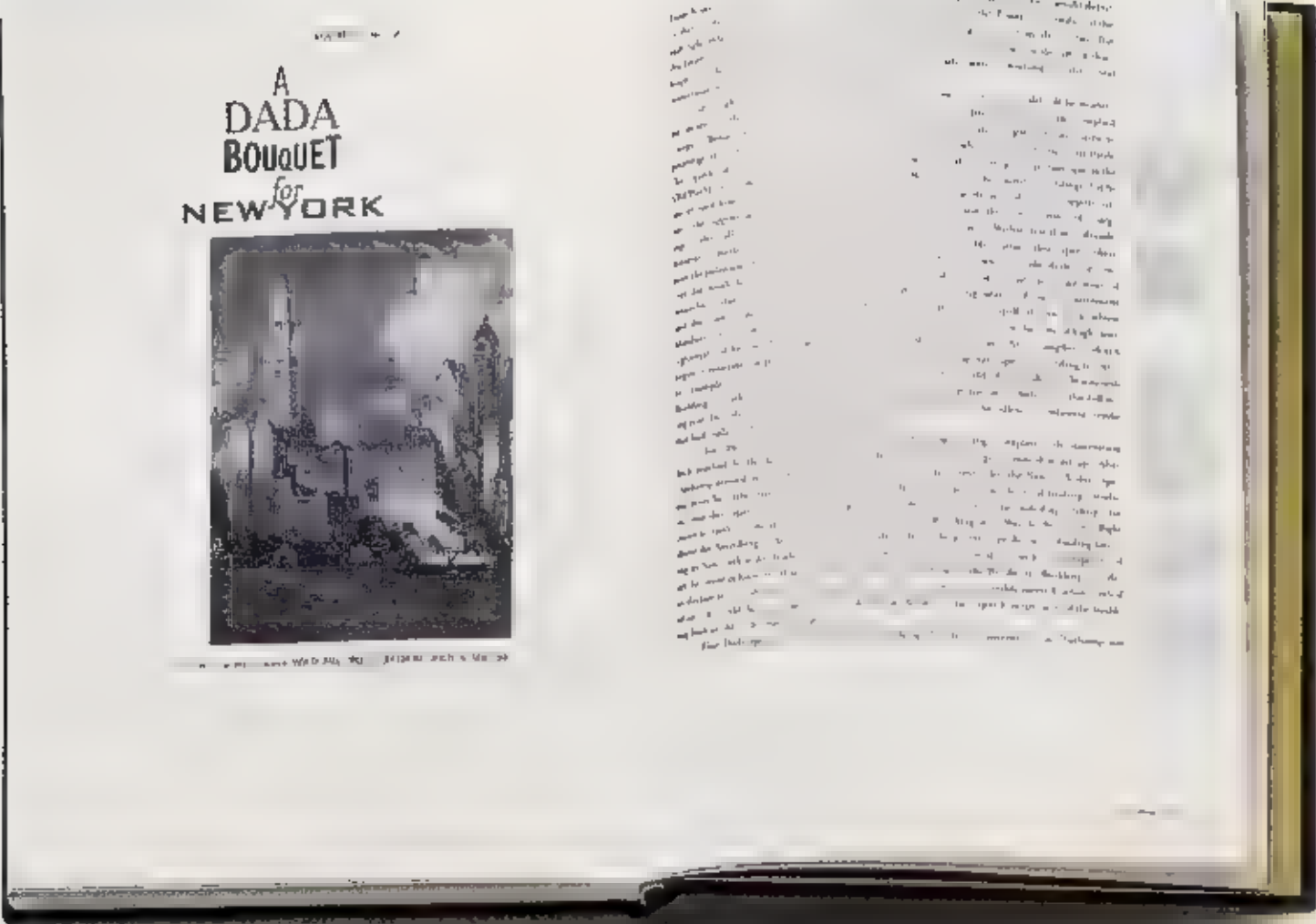
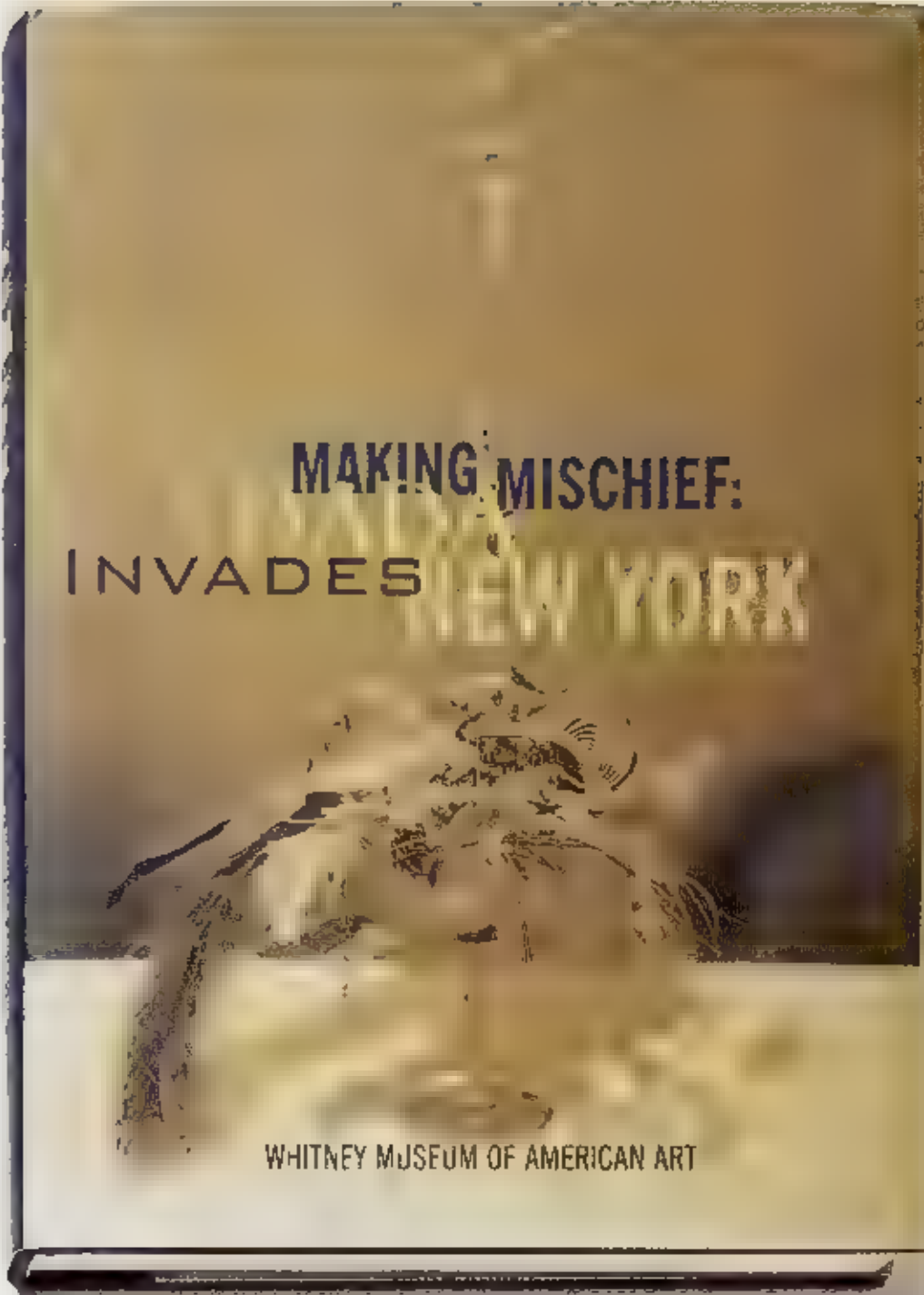
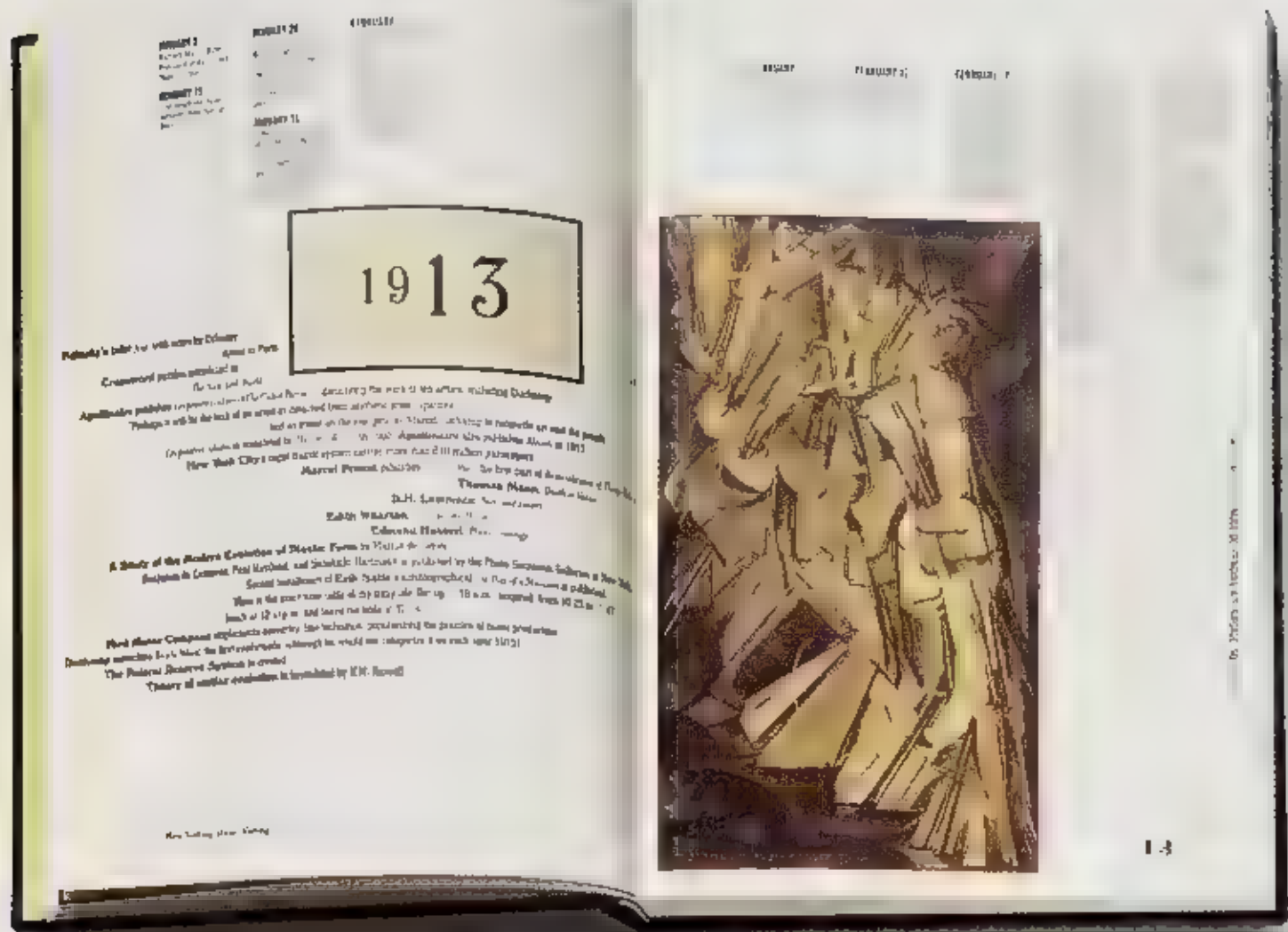


It is these gestures, both large and small, that pervade the book designs of Lorraine Wild. The careful attention that is paid to the content reveals itself in different ways. The sensitive typographic structure of *Blueprints* can also be found in the rather brief texts

WE BECAME INCREASINGLY INTERESTED IN EVOKING SOME SENSE OF A RELEASE FROM GROWING PAINS. THE CONSTRICTED SITE LED US TO PROPOSE LIFTING A CORNER BUILDING OFF THE GROUND TO PRESERVE AN IMPORTANT PEDESTRIAN PATH BORDERING THE SITE. THIS STRUCTURE IS TETHERED TO A SINGLE COLUMN, ALLOWING IT TO ROTATE AND ADJUST TO THE SITE. THIS SOLUTION ARTICULATES THE CORNER AND CREATES A GATEWAY TO THE OLDER CENTRAL CAMPUS BY INCREASING THE BUILDING'S SCALE RELATIVE TO THAT OF THE ADJACENT MCCOSH HALL.



Whitney, *Making Mischief: Dada Invades New York*, makes extensive allusions to the eclectic typographic treatments of Dada graphics while taking its structural cues from the photographic reproductions. The cover to the catalog is a Charles Sheeler photograph of a work by Baroness Elsa, a "portrait" of Marcel Duchamp. The titling, a mix of three different typefaces, aligns itself along the central, vertical axis of the sculpture. This kind of sympathy between type and image is to be found throughout the catalog, most notably at section openings. More subtle than heavy-handed, more interpretive than illustrative, these typographic treatments respond to, for example, the cadence of Duchamp's famous "Nude Descending a Staircase."

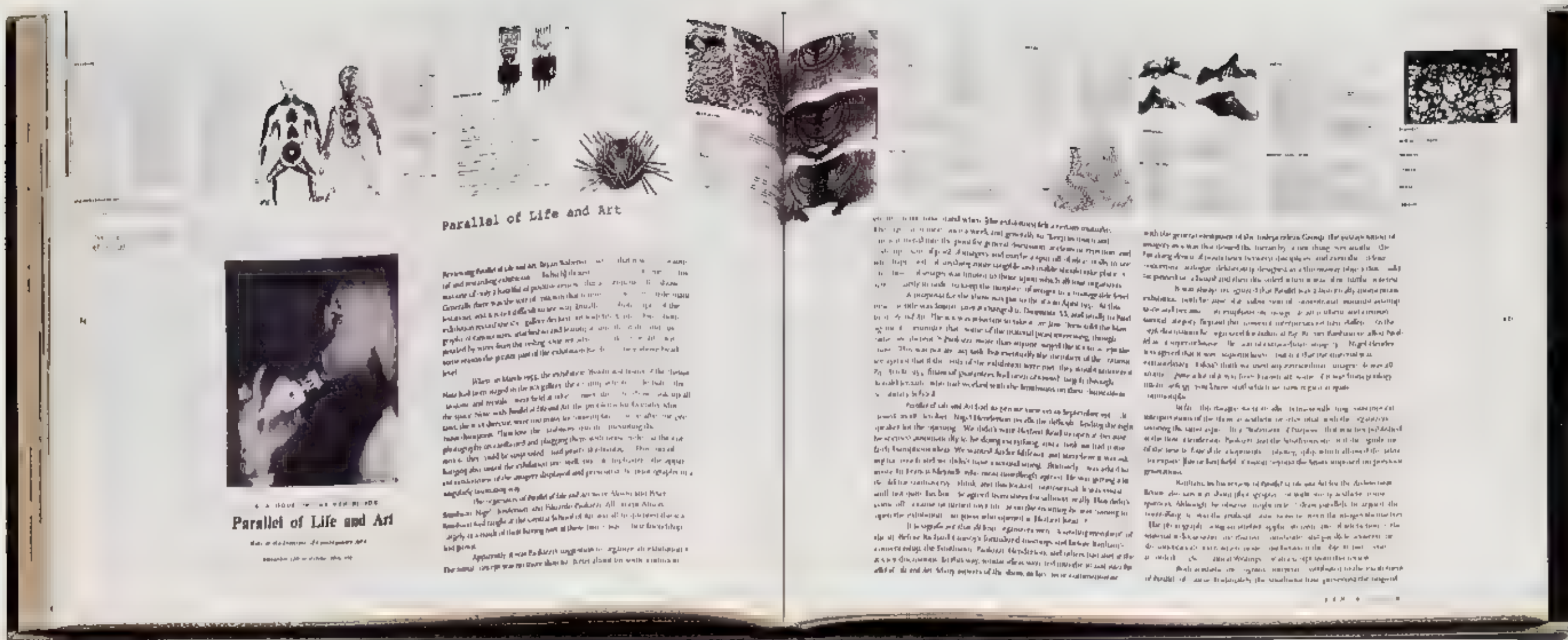




The Independent Group: Postwar Britain and the Aesthetics of Plenty (1990), is a book and exhibition produced as an historical survey for these progenitors of pop art operating in and around London's Institute of Contemporary Art in the 1950s. The Independent Group (I.G.) located its interests in the popular culture of modern life – advertisements, science fiction novels, technical manuals – whose images were appropriated for their collages and installations.

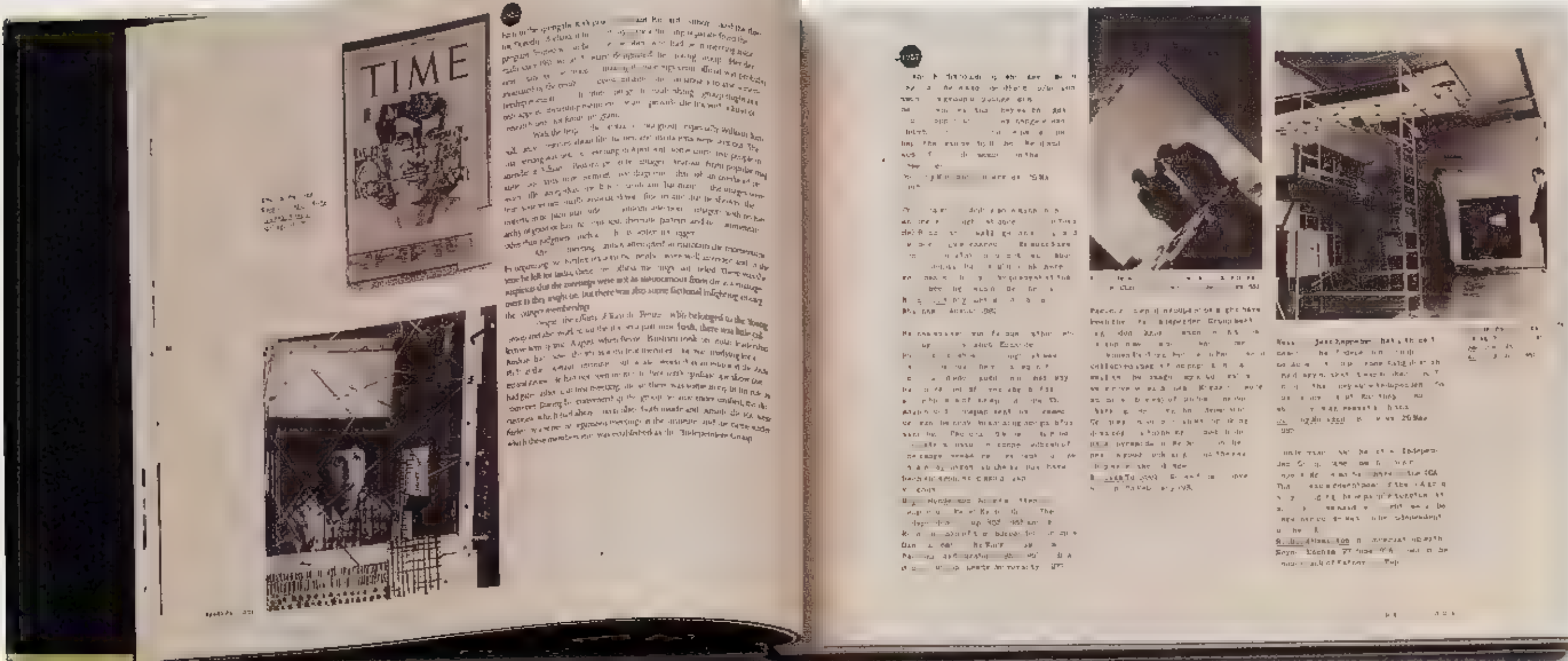
Inspired by the impact of popular culture on postwar Britain, especially science fiction and American advertising, and drawing heavily upon the early modernist fascination with technology, the I.G. used images from media culture to comment on contemporary life and the role of art within it. The entire length of the dust jacket reveals an assortment of images culled from adver-

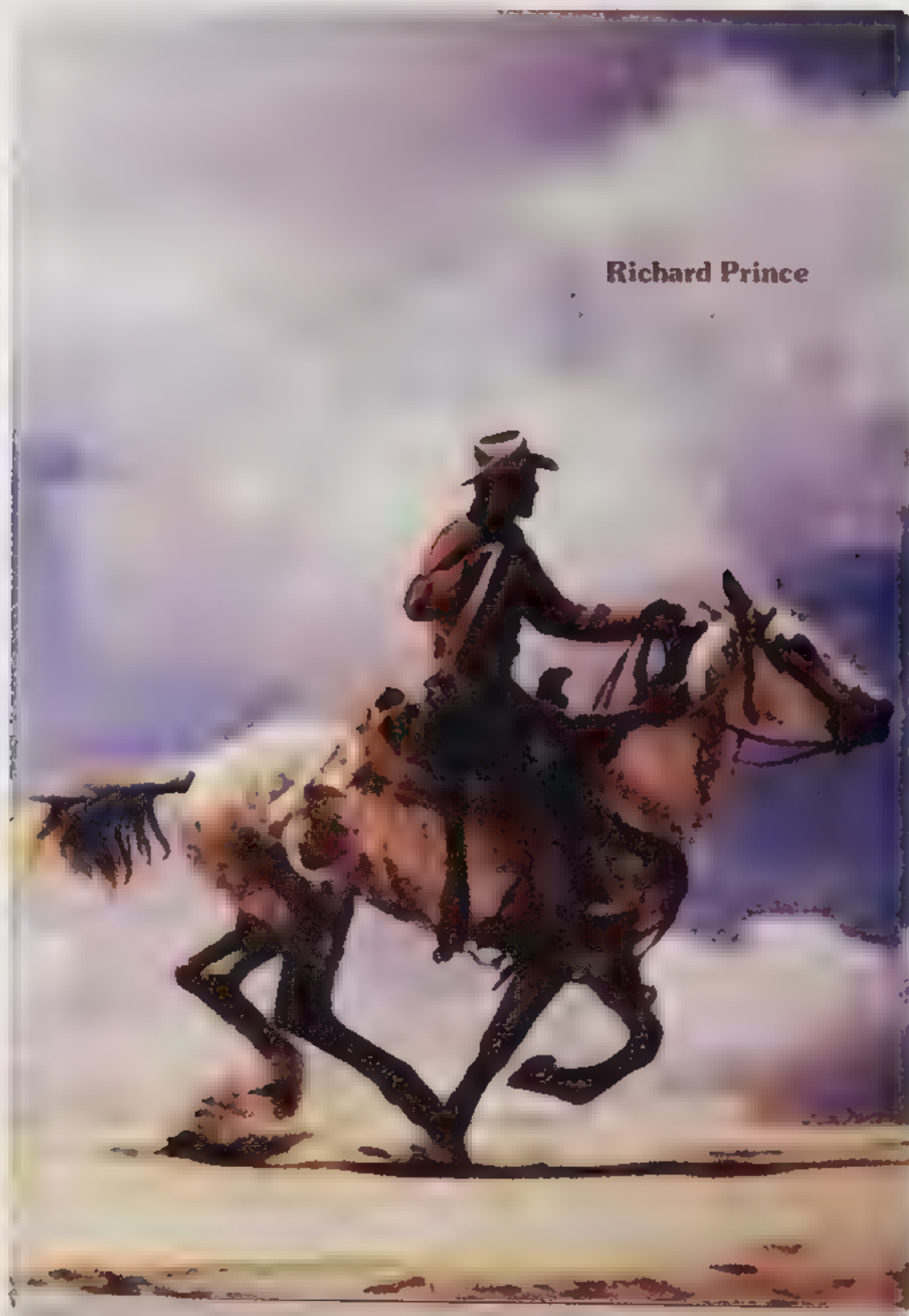
tising, technology, and natural history, as well as details of collages made by I.G. members. The choice of representational techniques used on the jacket recalls the display tactics of the I.G.'s famous installations, which used a "tack board" presentation style, whereby appropriated images were simply, but carefully, placed in relationships. Composed of two images favored by the Independent Group, the front jacket juxtaposes an image of Robbie the Robot with an x-ray of a man shaving. The act of juxtaposition forces a comparison between one image and the other. While initially reducible to the penultimate modernist theme of man and machine, a secondary reading is possible: one which suggests a more complex interplay between the machine vision of the x-ray and man's vision of his technological surrogate, the robot; nature exposed through technological innovation and culture exposed through scientific imagination.



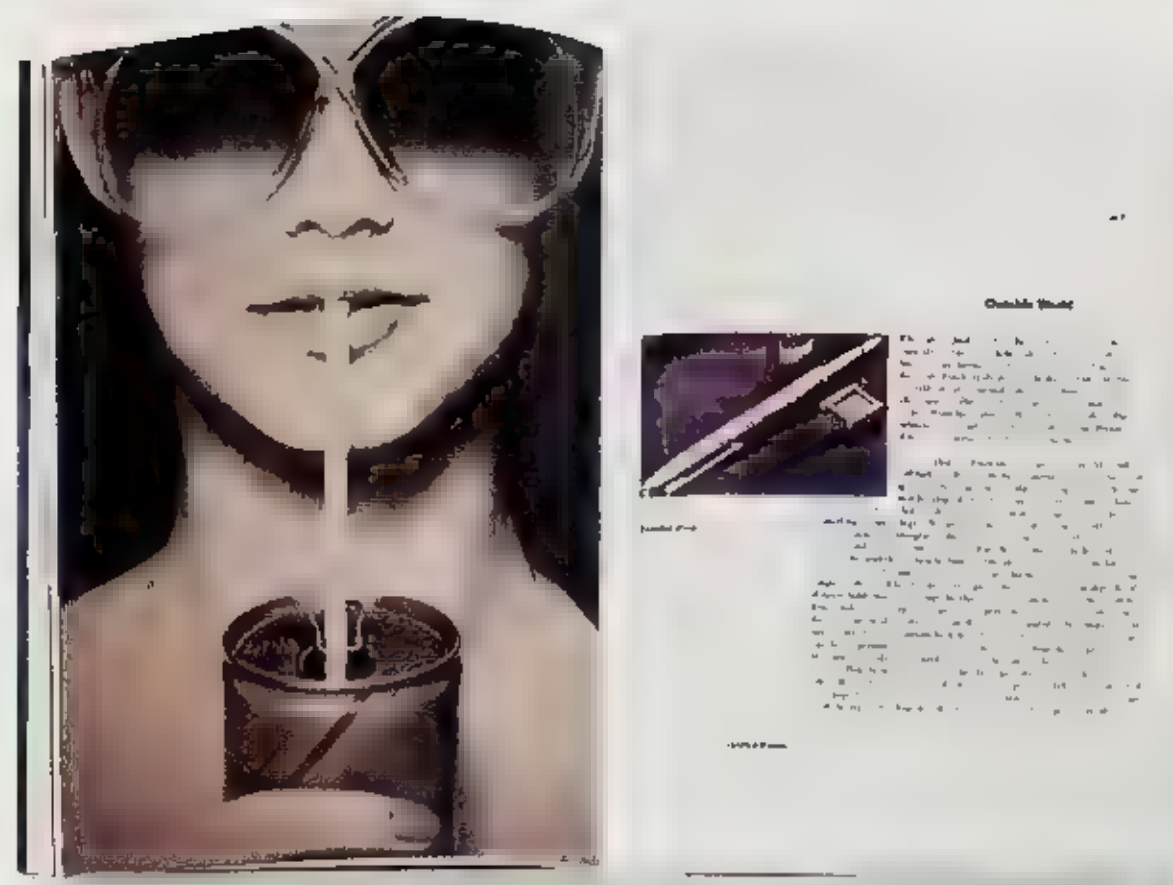
The book reproduces many of the original catalogs that accompanied the I.G.'s exhibitions, including the pages of *This is Tomorrow* and the *Parallel of Life and Art*. In a section of the book devoted to recounting the exhibition "Parallel of Life and Art," the designer has chosen to run the pages of the original exhibi-

tion catalog across the top of the opening spread, a clever nod to the same display strategy used in the actual installation, where large photographic prints were hung overhead, high above the usual eye-level of the gallery.





Richard Prince

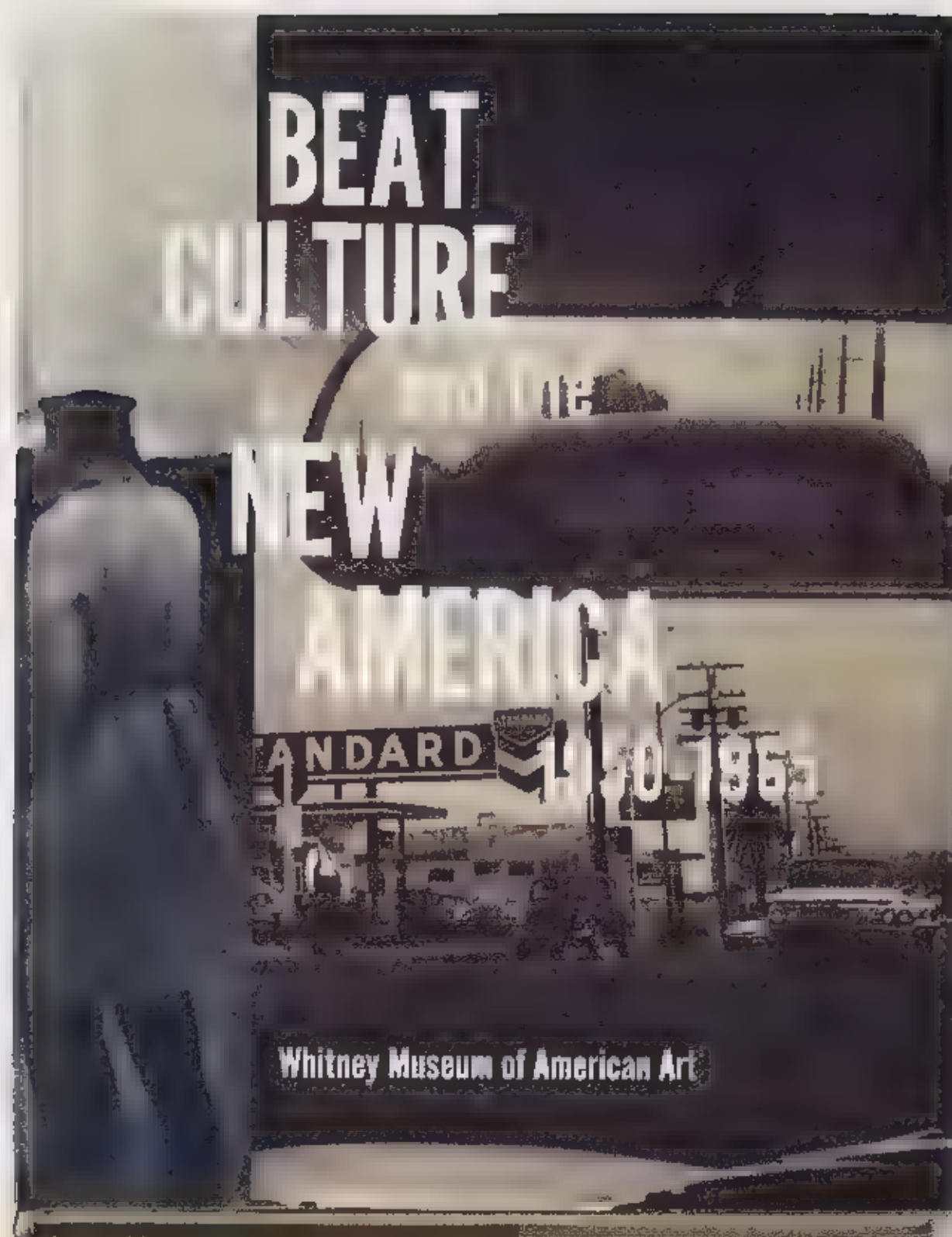


It is Lorraine's pacing, selection, and arrangement of works that reveal themselves most strongly in her design of books. While the pacing of art works in a museum catalog is often dictated by their occurrence in an accompanying text, her design solutions do not always correspond to this convention.

In the catalog design for artist **Richard Prince**'s survey at the Whitney, several pages of his artwork are deployed between major essays. For example, the precession of images before the essay, "Outside World," which discusses the artist's use of media imagery, includes a diverse selection of works all of which rely on their appropriation – direct or indirect – from popular cultural sources. The same is true in the next sequence, which showcases

Prince's works that draw on sexual imagery, such as bare-breasted biker babes or the homoerotic stylization of cowboys à la Tom of Finland. These works front an essay titled "Spiritual America: No Holds Barred," which recounts, among other things, Prince's controversial 1983 one-work exhibition of a legally contested photograph taken by Garry Gross of a nude Brooke Shields, then a child star. By using the imagery in this way, the artwork begins to function more as a connective tissue than as textual support. The reader's experience is more akin to the actual experience of the exhibition – moving from work to work, not text to text.

This strategy of visual foreshadowing offers the reader a pre-scient glimpse of the forthcoming essay. Lorraine uses this device again



again in the book, *Beat Culture and the New America: 1950-1965* (1996). In muted tones of brown and green, the jacket offers us three images. The front of the jacket is dominated by Dennis Hopper's photograph, "Double Standard" taken through the front windshield of a car in Los Angeles, its rear view mirror dominating the composition. Spanning the front and back is a grainy, distant image of Robert Frank and Larry Rivers conversing during the filming of the classic Beat film, *Pull My Daisy*. Across the back is a photograph of Neal Cassady shaving in a mirror. This particular combination of photographs unifies itself in a narrative about reflection and mirroring; pictures about looking, seeing and being seen. Leading up to the opening essay on social life in America in the 1950s by Lisa Phillips, the reader is first confronted by the juxtaposition of two images: a model of the Soviet space satellite, Sputnik, and a nuclear test explosion in the Nevada desert. The next spread reveals two more images: one a stock photograph of the typical "nuclear" family of 50s America and the other an alternative version of family life during the same period in San Francisco.

Beat Culture's overall design comes the closest to evoking a nostalgia for the period, which was undoubtedly part of the impetus behind mounting this kind of show in the first place. It's hard to imagine trying to overcome this mentality, which seems so strongly attached to this particular period of American history. Perhaps, it's my exposure to all of those Gap ads for chinos! There are, however, hints of self-deprecating humor to be found in the design, such as the typeface designed for the book by Michael Worthington, Beat Gothic, which offers itself in various degrees of distress, all beat-up as it were, or in the "Sociogram of the Beats," a chart of associated love interests of prominent Beats divided into East Coast and West Coast versions, drawn by Ed Fella.



Walking a thin line between good-natured humor and the sanctity of the museum catalog is a difficult task. After all, catalogs exist largely to legitimate the serious programming efforts of the museum. This dilemma is brought to the fore by Lorraine in the design for a survey of **Mike Kelley's** work entitled, **Catholic Tastes**. Kelley's use of diverse media has at its core a penchant for examining and exposing the psychopathologies of American social and cultural life. In typical working class guise, the cover portrays the artist as a janitor. The museological clean-up crew perhaps? The inside covers, in almost Medieval summary, promise us the whole story – from front to back, from birth to death – in the fashion of two multi-colored drawings by Kelley: one a human embryo, the other a skull. The title page includes a photograph of an apprehensive boy talking to Santa Claus, while a few pages later we are confronted with Kelley's "Disembodied Militarism, Preface," that contains the following passage:

"If I have been able, without scandalizing anybody, to enter cesspools, to handle putrid substances, to spend part of my time in refuse dumps, and to live, as it were, in places that the majority of men would close off as degraded and disgusting, why should I blush to open up a cesspool of another kind (a cesspool filthier, I assure you, than all the rest), in the reasonable hope of doing some good by examining it in all its aspects?"⁷

Its position at the beginning of the book, as a preface to the foreword, quickly sets the tone for this catalog and not unexpectedly, we find the artist depicted as both naughty and nice.

Particularly noticeable, especially within the context of museum catalogs, are the numerous call-outs made from within the text of the book's various essays. The editors to the book are careful to note



to note that these "typographically enlarged passages" have been "selected by Mike Kelley." This statement of ownership and thus responsibility I find rather odd. The artist did it, therefore it's okay? But who are the sanctioned performers in the museum's production? Did the writers disagree with the emphasis? Is Lorraine responsible here instead? It seems that transgressions against the text are much more contestable than the myriad other interventions that take place throughout the book, or for that matter in the galleries. Just as Kelley's work questions our notions of good taste and propriety precisely to discover how it is constituted, I am compelled to ask if this advisory represents a limit to the interventions possible within the graphic space of the book? Has the "good taste" of book design itself been sufficiently challenged in this case? Certainly the book's pages are cramped with texts and images, the type sits clumsy and awkward, and the headlines are filled with tension as they meet the trim edge, only millimeters from decapitation.

It is often said that the practice of book design requires the designer to be not only an avid reader but a bibliophile, someone obsessed with books. Given her large output of book designs, the variety of texts, and their many intricacies, in the end I am drawn not to any one book but rather to a poster designed by Lorraine. An enlargement of a newspaper photo, the background image is barely discernible. A caption tells me it depicts a man, a bibliophile of sorts, who has been killed, apparently a victim of his own obsession. His body is buried beneath the toppled stacks of thousands of stolen library books he amassed in his apartment over the years.

In the end, obsession (and possession) itself is not enough. The design of books requires a lifelong devotion to its myriad, often mundane, tasks. Because they survive us, books become testaments to the handiwork involved in their making. A book takes on a significance at once greater than itself as a sign of investment: a writer's, an editor's, a designer's, a reader's.

Conventional theories of book design allow for two levels of typographic control, one macro and the other micro, indicating the desire for overall continuity and unity that a book as a whole demands, and an acknowledgment of all the little details that ultimately comprise any book.⁸ These levels of control define the role and mastery of the book designer, revealing his or her hand in its making.

Following the rules for a more transparent design, the relationship between the designer and the book often resides in the connection made between heart and hand; that is to say, between a loving attention to craft and a fidelity to the text. There is, however, another role possible, one which makes more visible an intervention or design decision. For the designer, it is situated in a self-conscious connection between head and hand, driven by devotion to a conceptual framework, one still firmly rooted in the subject matter, and an obsession for the act of creating. In the reader, it is manifested in the act of reading itself, which has never been fulfilled simply by the linear decoding of the text.

In turns both devotional and obsessional, the pages that Lorraine Wild designs reveal a multitude of ideas that might frequently go unnoticed by both readers and designers. This is particularly true in typography today, where the designer's hand is very much present but whose mind is often absent. That such gestures might go unnoticed by others, while regretful, is ultimately unimportant because just like the bibliophile who amassed his collection, Lorraine seems more driven by a personal desire to make sense of it all.

For the rest of us, we can take notice of this activity if we choose, but to do so entails entertaining the currently unfashionable idea that the most interesting design being practiced is not reducible to a color reproduction.

1. El Lissitzky. *Topography of Typography*, published in: Sophie Lissitzky-Küppers *El Lissitzky: Life, Letters, Texts*. London: Thames and Hudson, 1967, 359.
2. For an excellent account of experimental approaches to catalogs and their relationships to exhibitions, see: Anne Burdick. "The Portable Art Space," *Eye*, 6:22, Autumn 1996, 26-37.
3. Rob Roy Kelly. *American Wood Type: 1828-1900*. New York: De Capo Press, 1977, 298.
4. John Hejduk. *Mask of Medusa*. New York: Rizzoli, 1985, 62.
5. *Ibid.*
6. El Lissitzky in reference to his book, *Of Two Squares*. Op cit. n.p.
7. Elisabeth Sussman. *Mike Kelley: Catholic Tastes*. New York: Whitney Museum of American Art, 1993, 7.
8. In reference to the micro/macro distinctions in typography see: Jost Hochuli and Robin Kinross. *Designing Books: Practice and Theory*. London: Hyphen Press, 1996, 32.

During the selection process of book reproductions, Lorraine Wild was keen to point out to us that her book designs are not produced single-handedly, but are, instead, the result of close relationships and numerous conversations with the artists, authors and curators to whom she attributes much credit for the shaping of her books. In addition she also stresses the importance of publishers, production people, typesetters and printers, who are all an integral part of the production. Following is a list of those Lorraine considered instrumental in the realization of the books shown on the previous pages

Mask of Medusa

Author: John Hejduk
 Publication Coordinator: Kim Skopich
 Editor: David Morton
 Publisher: Rizzoli International Publications
 Typesetting: G & S, Austin Texas
 Printer: Dai Nippon, Tokyo

A Forest of Signs

Curators: Mary Jane Jacob and Ann Goldstein
 Editors: Catherine Gudis and Terry Neff
 Publisher: the Museum of Contemporary Art, Los Angeles and The MIT Press
 Printer: Donahue Printing, Los Angeles
 Production Assistant: Kali Nikitas

Blueprints for Modern Living

Curator: Elizabeth A. T. Smith
 Editor: Howard Singerman
 Exhibition Coordinator: Catherine Gudis
 Publisher: the Museum of Contemporary Art, Los Angeles and The MIT Press
 Typesetting: Mondo Typo inc., Santa Monica
 Production Assistant: Kali Nikitas

The Independent Group: Postwar Britain and the Aesthetics of Plenty

Curators: Jacqueline Boas, University Art Museum, Berkeley and Mary Jane Jacob, MOCA
 Editor: David Robbins
 Publication Coordinator: Catherine Gudis
 Publisher: The Museum of Contemporary Art, Los Angeles and The MIT Press
 Typesetting: Continental Typesetting, Chatsworth CA
 Printer: Donahue Printing, Los Angeles
 Production Assistant: Kali Nikitas

Making Nischief: Dada Invades New York

Curators: Frances Nauman and Beth Venn
 Publication Coordinator: Pamela Perkins and Mary DelMonico
 Publisher: The Whitney Museum of American Art & Harry N. Abrams, Inc
 Printer: Dr. Contz'sche Druckerei, Ostfilden, Germany
 Design and production assistance: Amanda Washburn and Sybille Hagmann

Morphosis: Buildings and Projects 1988-1992

Author: Thom Mayne
 Editor: David Morton
 Publisher: Rizzoli International Publications
 Design assistance: Whitney Lowe and Andrea Fella, Reverb
 Production: Andrea Fella

Beat Culture and the New America 1950-1965

Curator: Lisa Phillips
 Publication Coordinator: Mary DelMonico
 Publisher: The Whitney Museum of American Art & Flammarion, Paris
 Printer: Herlin Press, New Haven, CT
 Design assistance: Sami Kim, ReVerb (cover)
 Custom display font design: Whitney Lowe and James Moore, ReVerb; "Beat Gothic" by Michael Worthington
 Production assistance: Amanda Washburn and Beth Elliot

Mike Kelley: Catholic taste

Artist: Mike Kelley
 Curator: Elisabeth Sussman
 Publication Coordinators: Pamela Perkins and Mary DelMonico
 Publisher: The Whitney Museum of American Art and Harry N. Abrams, Inc
 Printer: Typecraft Printing, Los Angeles
 Co-design and production: Rick Vermeulen and Chris Haaga, Hard Werken, LA Desk

Richard Prince

Artist: Richard Prince
 Curator: Lisa Phillips
 Publication Coordinators: Doris Palca, Mary DelMonico
 Publisher: The Whitney Museum of American Art, Los Angeles and Harry N. Abrams, Inc
 Typesetting: Ellatype, Los Angeles
 Printer: Fleetwood Press, New York
 Design and production assistance: Susan Parr, ReVerb

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At the Emigre Web Site you can preview samples of fonts as well as full color images of Emigre Magazine back issues, posters, and other projects. You can order all of these items on-line 24 hours a day. Fonts are available for immediate download and all other items are shipped the next business day. We provide a secure link for users with current versions of Netscape, AOL and Explorer browsers. Users with browsers that do not support secure connections can choose the non-secure method, or can contact us by phone (at 916-461-4344 or 800-944-9021) to have fonts emailed.

Single Fonts

Arbitrary Sans Regu or
 Arbitrary Sans Bold
 Backspace Round
 Backspace Square
 Base 12 Sans Regular & Small Caps
 Base 12 Sans Italic & Small Caps
 Base 12 Sans Bold & Small Caps
 Base 12 Sans Bold Italic & Small Caps
 Base 12 Serif Regular & Small Caps
 Base 12 Serif Italic & Small Caps
 Base 12 Serif Bold & Small Caps
 Base 12 Serif Bold Italic & Small Caps
 Base 9 Regular & Small Caps
 Base 9 Italic & Small Caps
 Base 9 Bold & Small Caps
 Base 9 Bold Italic & Small Caps
 Base Monospace Narrow Thin
 Base Monospace Narrow Thin Italic
 Base Monospace Narrow Regular
 Base Monospace Narrow Reg Italic
 Base Monospace Narrow Bold
 Base Monospace Narrow Bold Italic
 Base Monospace Wide Thin
 Base Monospace Wide Thin Italic
 Base Monospace Wide Reg
 Base Monospace Wide Reg Italic
 Base Monospace Wide Bold
 Base Monospace Wide Bold Italic
 Blockhead Alphabet Plain
 Blockhead Alphabet Dark Side
 Blockhead Alphabet Block Face
 Blockhead Alphabet Unplugged
 Citizen Light
 Citizen Bold
 Dead History Roman
 Dead History Bold
 Democratica Regular
 Democratica Bold
 Dogma Bold
 Dogma Script
 Dogma Back
 Dogma Outline
 Dogma Extra Outline
 Elektriz Light

Elektr x Bold
Emigre 8
Emigre 10
Emigre 14
Emigre 15
Emperor 8
Emperor 10
Emperor 15
Emperor 19
Exocet Light
Exocet Heavy
Filosofia Regular
Filosofia Italic
Filosofia Bold
Filosofia Small Caps & Fractions
Filosofia Grand & Grand Caps
Filosofia Grand Bold
Filosofia Un.case
Journal Text
Journal Italic
Journal Ultra
Journal Bold
Journal Ultra Bold
Journal Small Caps & Fractions Text
Journal Small Caps & Fractions Italic
Journal Small Caps & Fractions Ultra
Keedy Sans Regular
Keedy Sans Bold
Lunatix Light
Lunatix Bold
Mason Serif Reg & Super
Mason Serif Alt Reg & Super
Mason Serif Bold & Super Bold
Mason Serif Alt Bold & Super Bold
Mason Sans Regular & Super
Mason Sans Alt Reg & Super
Mason Sans Bold & Super Bold
Mason Sans Alt Bold & Super Bold
Matrx Book
Matrix Regular
Matrix Bold
Matrix Script Book
Matrix Script Regular
Matrix Script Bold
Matrix Small Caps & Fractions Book
Matrix Small Caps & Fractions Regular

Matrix Small Caps & Fractions Bold
 Matrix Extra Bold
 Matrix Narrow
 Matrix Wide
 Matrix Inline Extra Bold
 Matrix Inline Script
 Modula Sans Regular
 Modula Sans Bold
 Modula Sans Black
 Modula Serif Regular
 Modula Serif Bold
 Modula Serif Black
 Modula Round Sans Regular & Small Caps
 Modula Round Sans Black & Small Caps
 Modula Round Serif Regular & Small Caps
 Modula Round Serif Black & Small Caps
 Modula Round Serif Ultra & Small Caps
 Modula Ribbed
 Modula Outlined & Small Caps
 Motion Light
 Motion Bold
 Mrs Eaves Roman
 Mrs Eaves Italic
 Mrs Eaves Bold
 Mrs Eaves Small Caps & Fractions
 Mrs Eaves Petite Caps
 Mrs Eaves Smart Ligatures Roman
 Mrs Eaves Smart Ligatures Italic
 Mrs Eaves Smart Ligatures Bold
 Narly Light
 Narly Regular
 Narly Bold
 Narly Inline
 Narly Outline
 Oakland 6
 Oakland 8
 Oakland 10
 Oakland 15
 Obong Regular
 Obong Bold
 Ottomat Book
 Ottomat Italic
 Ottomat Bold
 OutWest Light
 OutWest Dark
 OutWest Half Empty

OutWest Half Full
 Platelet Thin
 Platelet Regular
 Platelet Heavy
 Quartet Regular
 Quartet Bold
 Quartet Small Caps & Fractions Regular
 Quartet Small Caps & Fractions Bold
 Remedy Single
 Remedy Single Extras
 Remedy Double
 Remedy Double Extras
 Sabbath Black Regular
 Sabbath Black Heavy
 Senator Thin
 Senator Dem
 Senator Ultra
 Soda Script Light & Light Extras
 Soda Script Bold & Bold Extras
 Suburban Light
 Suburban Bold
 Tally Matrix
 Tally Modula
 Tally Senator
 Template Gothic Regular
 Template Gothic Bold
 Totally Gothic and Gothic Wide Caps
 Totally Glyphic
 Triplex Sans Light
 Triplex Sans Bold
 Triplex Sans Extra Bold
 Triplex Italic Light
 Triplex Italic Bold
 Triplex Italic Extra Bold
 Triplex Serif Light
 Triplex Serif Bold
 Triplex Serif Extra Bold
 Triplex Condensed Regular
 Triplex Condensed Black
 Triplex Serif Condensed Regular
 Triplex Serif Condensed Black
 Universal 8
 Universal 19
 Variex Light
 Variex Regular
 Variex Bold

Character Sets

Standard Character Set. Most Emigre Fonts contain the following

aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTtUvVwWxXyYzZ["'&'()*+,-./:;<=>?@A B C D E F G H I J K L M N O P Q R S T U V W X Y Z [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

Small Caps Character Set: Small Caps and Fractions fonts contain the following

AABBCCDDDEEFFGGHHIIJJJKLLMMNNOOPPQQRRSSTTUUVVWWXXYYZZ;`~"#\$%&'()*...,-./:;, , at (\) @ Rp
AAA AAAACEEEEEIIIINOOOŠUUUÚÝŦ¥µø""'¿¡¢£...œ - ""' abcdellmnorst© ® ¤ × ⊗ ⋈ ↻ ⚙ → ← ↑ ↓ ¼ ½ ¾ ⅛

3/8 5/8 7/8 1/3 2/3 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0 ff gg hh ii ll mm nn oo pp qq rr ss tt uu vv ww xx yy zz { } [] ^ _ ` ~ " # \$ % & ' () * + , - . / : ; , , at (\) @ R p

Packages that come with Fractions include the following:

Superior Letters used in French and Spanish text for certain abbreviations: **a b d e i l m n o r s t**

Fractions: the $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{1}{3}$ and $\frac{2}{3}$ fractions are provided, to construct others, connect the super or and inferior numerals with the fraction slash

F-ligatures In addition to **fi** and **fl**, the **ff** **fh** and **fm** ligatures are also provided

Symbols: © ® ¤ ☒ ✕ ⌂ ⚙ ➔ ↵ ⬇ ⬆

The **Jan van Eyck Akademie** is an international centre for fine art, theory, and design. Each department develops its own programme directed towards the individual needs of the participants. Critical research, joint seminars and workshops, and a programme of public events stimulate the dialogue between the departments. Special research areas include **transcultural studies** and **new media**. As an exclusively postgraduate institution with a small number of participants, the Jan van Eyck Akademie provides opportunities for exhibition and professional production in several media, supported both technically and financially by the Academy. The department of **Fine art** seeks to embrace all forms of contemporary fine art practice by taking into account the **social and critical context** in which it is set. An understanding of context determines the contemporary relevance of practice in tension with individual orientation. The department of **Theory** operates in the field of **philosophy, art criticism and cultural studies**. In particular it focuses on aesthetics, artistic and curatorial practice, and the broad field of visual culture. It aims at a practical mediation between theory and (post)modern works of art and design. The department of **Design** concerns itself with those aspects of **visual culture** which are created in the context of commissions. The emphasis is on the practice and theory of visual communication, including the production, distribution and comprehension of visual information as well as its cultural implications. **We attempt to reposition the culturally productive capacities of design in relation to current intellectual, political, economic conditions by combining the practice of design with critical reflection and research.** In addition to the general programme of the Academy, the department also offers lectures, seminars, symposia, and excursions as well as a series of project assignments. In the course of their two year residency, design participants undertake an independently defined research project. 1997-98 design faculty: department head: Dawn Barrett; tutors: Irma Boom, Armand Mevis; project tutors: Paul Elliman, Michael Rock, Lorraine Wild; guest tutors: Andrew Blauvelt, Gui Bonsiepe.

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The Readers Respond

In mapping the trajectory of *Emigre* magazine, issue 44 is the flameout on re-entry. Pity.

Jeff Beamer, The Hard Rock Cafe, Orlando, FL

DEAR EMIGRE,

Before I respond to Heinrich Paravicini's letter to the editor published in *Emigre* 44, I would like to congratulate him, his peers and predecessors for their fine work on *Mutabor*. Their passion is evident in the journal, and now confirmed by their concerns about how it is represented. I wasn't surprised to read that much of the production is done by the students, clearly very hard-working ones committed to exploring and defining their perspectives. Nor was I surprised to learn that the students are thinking about personal work in relation to client based projects, and are using the publication as a tool for promoting this integration. The students obviously take their work seriously, as they should.

These are among the reasons I was intrigued by *Mutabor*. But a more particular quality specific, anyway, to my essay's topics — was its lushness. In spite of Mr. Paravicini's protests to the contrary, the piece looks expensively produced. This impression led me to conjure up a conversation between two people lusting to make such a beautiful thing themselves, and a bit frustrated doing everyday commercial projects with everyday content and everyday budgets.

Each of the seven publications I selected offered a different opportunity to reflect upon the many ways designers are creating content, to applaud those who struggle and succeed in giving that content form, and to raise some of the questions such enterprises present. Mr. Paravicini writes that I "tried to comment and explain" the work without the benefit of knowing the author-slash-designer's intentions. Had my essay been a review of these seven entrepreneurial works, or an interview, I might agree with his objection. But it's not. It is, as Mr. Paravicini accuses, rife with speculation. In fact, the essay is completely invented!

I am glad that the *Mutabor* team took the time to explain how their journal is produced. They validate my premise: that there are designers — students included — willing to invest tremendous energy to make their ideas tangible. Whether the material cost is \$100 or \$10,000, in the final analysis these projects can and do help expand the definition of design activity.

One of the fascinating realities about both designed and written things (sometimes maddening for designers and authors alike) is that they exist in the world outside the control and the context of their makers. As readers, writers, cognitive beings, we pick up a magazine or a menu and respond to it, usually heedless of its origins, and always relative to our preoccupations. My preoccupation in this instance is critical writing about design, which is neither reportage nor categorical truth. It is by definition a speculative venture that strives to discover meaning in objects and activities by observing them in their broader contexts.

Denise Gonzales Crisp, Los Angeles, CA

DEAR EMIGRE,

I have no doubt that the first four words of this letter will appear in a slightly larger typeface than the rest of it — no doubt in next issue's newest font (even though I didn't write it that way. Even though internet e-mail is only delivered in one font). How is it possible for a design magazine focused on the importance of typefaces to completely disregard and invalidate any substance of its articles by printing the whole magazine in Base Monospace type?

I suppose I wouldn't find this half as irritating if I didn't pay \$7.95 for the magazine. I suppose I wouldn't find this half as irritating if I didn't see *Emigre*'s display in the SFMOMA — a display where critical importance is given to issues of type. A display where originality and the play instinct prevailed in illustrating that it's possible for a magazine to deliver information differently.

David Hartman, Internet

DEAR EMIGRE,

Recently, there has been a lot of talk regarding the AIGA's efforts to initiate a system of accreditation for graphic designers. I believe that this system has the potential to greatly advance the profession. It could improve the quality of education offered in design schools by forcing them to meet the accreditation guidelines. Also, it would finally set guidelines for what a graphic designer is, thereby protecting clients from the many underqualified designers working today.

However, I also think that many great designers do not fit into such neat packages. I fear that creating such a judgment seat of graphic design could ultimately become a form of censorship, stifling creative thinking and experimentation (the French Academy comes to mind).

Emigre met great opposition in its early years and was able to move forward to change the face of design forever. I would be interested to know your opinion on the accreditation issue, and where do you think *Emigre* would be today, had such a system been in place 15 years ago.

Thank You,

Katie Schumack, Internet

REPLY,

We believe that accreditation could be of benefit to graphic design. At least it might give the public a sense that graphic design is something that is learned. It can be automatically awarded to graduating students upon completion of any design program. Or, for those who are self taught, it can be obtained by means of a simple test based upon technical and historical knowledge of the profession. However, anybody without this certificate would still be allowed to practice design; they would simply not be able to show

their clients a graphic design certificate.

In regards to your second question, had such a system been in place 15 years ago, Emigre would have qualified for such a certificate without much trouble. When we started Emigre we had a combined 12 years of formal training in graphic design. The fact that we didn't exactly design according to the rules and conventions we learned in school does not mean we didn't know them.

R V D L

DEAR EMIGRE,

"To complete the experiment, we count on your reaction" (*Emigre* 43). Well, here goes.

I think back on the days when I kerned my first font, and I remember having the same fascination with large numbers of kerning pairs as you described in the "Space Probe" essay. I was delighted to discover, once I had generated the Fontographer metrics, that my font had about 3300 kerning pairs. Oh, it must be a good font. Ha!

That was a few months ago, I have learned a lot since then, and have narrowed the number down to about 600. I would attribute this obsession with kerning pairs to my self-consciousness. As I read, I often feel comfortable with someone else's typeface. When it comes time for me to kern my own fonts, perhaps I am overly eager to achieve, as you mention, "an even 'color' when viewed at reading distance." I don't know about you, but I certainly don't kern at reading distance! My kerning window displays text at the equivalent of about 120 point type. Thus my tendency to turn every possible letter combination into headline-worthy evenness. A subjective process, indeed, this kerning business.

So then we come to monospacing. No kerning pairs, but still very legible, although I would tend to think that kerning pairs and legibility have little to do with each other. Monospacing is a funny thing. To impose both horizontal and vertical grids on written language is, to me, a bizarre concept. Yet it seems to work, as exemplified by our familiarity with typewriter style text. However, in the same way that kerned proportional typefaces can "overshoot the mark of legibility," my eyes occasionally get lost in the vertical uniformity of monospacing. All a matter of personal preference and what we're used to.

Recently, I have been training myself to incorporate FUSE's Linear Konstrukt (Max Kisman) and Schrifft (Martin Wenzel) into my everyday visual vocabulary. Linear Konstrukt is an almost monospaced typeface looking forward to letterforms of the distant future. But I'm getting off track.

I found your comments on the lowercase m of Base Monospace intriguing. My first reaction to the even "overall color density" was in regard to the explanation of separately designed small caps that often appears in your catalogs. Initially, I had thought your justification of the thinner strokes of the m to be contradictory to your small caps philosophy. Shouldn't the m have stroke widths equal to other lowercase letters, just as a small cap would have the same stroke width as a capital? It seemed reasonable. Then I

remembered that there is extra white space above the small cap that does not apply when "filling the monospace," therefore demanding a higher density to compensate for the space above; also, no character width restrictions apply to a small caps font. Furthermore, I realize that small caps and monospacing are two entirely different concepts, with different purposes and different applications. However, with most styles of text, relative evenness is part of the goal, and therefore an important aspect to consider. Blah blah blah, yakketyshmakkety.

For a particularly condensed monospaced font (like, say, Base Monospace Narrow Bold, which I think is a bit irregular for my taste), I wonder if a few rules might be broken to enhance legibility. Would it be absurd to suggest that the lowercase m and uppercase W might fit well into what would normally be two character slots? The m and W would take up twice the horizontal space compared to the rest of the alphabet. A little extra padding on either side of the character and slightly thicker strokes just might produce acceptable results depending, naturally, on the design of the alphabet as a whole. These problems tend to appear less frequently in the uppercase, seemingly because the uppercase is more rigid in structure than the lowercase. (Along these lines, when I received #43, I was surprised to see only capitals used on the Space Probe poster.) Base Monospace Narrow Small Caps Extra Bold Italic might be a nice experiment. Just my opinion.

One final point regarding the idiosyncrasies of letterforms. You mention in the "Space Probe" essay that "the squeezed look of the 'w' in Base Monospace makes it look more like a 'w,' while the open space around the 'i' amplifies its 'i'-ness." Very true. A slightly irregular character will be easily identifiable if placed next to other letters that are normally very similar to it. Would, then, the ultimate solution be a completely non-modular typeface? If every letter were completely different from the next — perhaps the only similarities being between the lowercase and its uppercase equivalent — wouldn't the letters be unmistakably unique and therefore totally un-illegible? (Brian Schorn's letters featured in "The Trouble with Type," or Susan LaPorte's experimental letterforms in #38, or parts of Not Caslon — these might be good examples of non-modularity.)

The structure of the font would still have modular roots, since all of the letters put together still form one whole: the alphabet. Then again, that would be reading letters, not words. But how about pictographs? (Not sure if that's the right term.) Pictographs are read not by combinations of letters but of symbols representing ideas. That's one step above reading word shapes. Idea shapes ... an odd concept.

My babbling is finished. Thank you for your latest experiment in type, and thank you for opening it up to discussion.

Alan Greene, Internet

DEAR EMIGRE,

I was first introduced to your publication as a graduate student at Eastern Michigan University, Ypsilanti, in 1992. It was instru-

mental in informing me about contemporary graphic design and it increased my awareness of the form, content, and context issues that permeate both design education and practice.

Presently I am a graphic design educator and find each issue to be an invaluable resource for my students. As critical thinking is stressed along with technical skill acquisition, articles from **Emigre** have served as a fountainhead for class discussions and debates that have informed and raised the awareness of first and second year students enrolled in a two-year, associate degree program.

Of particular recent value was Jeffrey Keedy's article in No. 43, "Greasing the Wheels of Capitalism with Style and Taste or the 'Professionalization' of American Graphic Design." Issues raised by Mr. Keedy, such as designer and client roles, values, and accountability, along with questions about who "makes it" into the design history books sparked heated responses by students who both adamantly agreed and disagreed with his positions. Regardless of the variety of stances taken by the students, the end result was a more self-aware, enlightened, and vocal group of design students.

I wish you continued success, and I am looking forward to further utilizing **Emigre** as an educational tool that not only contributes to my students' views about design but also enhances my instruction.

Sincerely,

Timothy Brunner, Davis College, Toledo, OH

DEAR EMIGRE,

While I agree with many of Mr. Keedy's views about the current state of design (**Emigre** no. 43), Mr. Keedy paints a simplistic picture even as he layers it with digressions. I find it intriguing that he faults the audience for our predicament as designers (especially because he ends his essay talking about the need for designers to become more proactive and take greater responsibility). It is also too bad that Mr. Keedy resorts to discussing his ideals in terms of good (eclecticism) and bad (modernism).

Designers who value quality, integrity, and pursue their work according to Mr. Keedy's values exist in both the eclectic and modernist camps. Uncritical designers, who wish for nothing more than financial gain, social status, and freedom from responsibility, also exist in both camps. Mr. Keedy's argument would have more force if it were not diluted (and our attention diverted) by yet another discussion of the de/merits of modernism.

Ironically, after arguing during most of his essay for wider recognition and respect, Mr. Keedy suggests a much narrower goal: mutual respect among designers. This would seem to be the route that most designers have already taken—you need only look at the abundance of design magazines, competitions and shows/exhibitions to recognize this. Among other things, they serve the purpose Mr. Keedy describes (bolstering designers' moral support) and they matter to few outside the design community. If we simply pat each other on the back, what will change?

Mr. Keedy wants to have his cake and eat it, too: recognition in the cultural arena and high compensation in the commercial world. Seemingly bitter about the good designer's chances for cultural canonization or vast amounts of financial wealth, Mr. Keedy switches his criteria, defining success as the sum of one's life work. It's too bad that Mr. Keedy bases his criteria for a successful career on the end result of that career, for all of these criteria are subject to historical revision and subjective observation. And worse, if the future is always the point of focus, imagine the number of present possibilities passing by, sight unseen.

Dennis Mabry, Internet

DEAR EMIGRE,

Just (finally) finished No. 43, which I enjoyed immensely. The Readers Respond made me, as it often does, pull out and peruse old issues. What never fails to crack me up is how every new incarnation (if you will) of **Emigre** provokes a flurry of reaction—"I liked the bigger format," "I don't like the gloss," "less text, more LAYOUTS!," "ADS?!", "ad nauseum. Whatever—just keep at it.

Personally, I like to read. (Read. Read.) So there, Mr. X. O'Neil And I like layouts. And I'm a practitioner with a lot of slashes in my job description. So given the foregoing, I found Denise Gonzales Crisp's "Out Of Context" just an incredible rush. What a beautiful piece of work! Just had to write to say that.

Many thanks,

Steve Norton, Medford, MA

DEAR EMIGRE,

I've been an art director for over 25 years now. I made a career of felt magic markers and for the past few years have made a new career with digital magic markers. I've been a typeface customer for sometime. I have to admit I'm always attracted to the **Emigre** mailings, those tantalizing combinations of the rare and the illegible, despite my training and preference for the classically balanced and the beautifully legible.

I see a lot of antagonism generated here between the so-called "new age, deconstructive, pierced-body-parts" style of art direction and the traditional.

I could probably fill a few pages with my own opinion, but it's clear that evolving technologies make it inevitable that styles change, perspectives broaden. But intelligent communication—authentic, quality, exciting, original solutions remain the Holy Grail. And thankfully these solutions are still in evidence.

Then again, crap comes in all styles. From my perspective, I have to admit that one thing that definitely *has* changed dramatically is that never has so much crap been turned out by so many people before. It's a sea of crap.

Good luck with your new format,

Joe Napurano, Internet

Vent, respond, comment or criticize:

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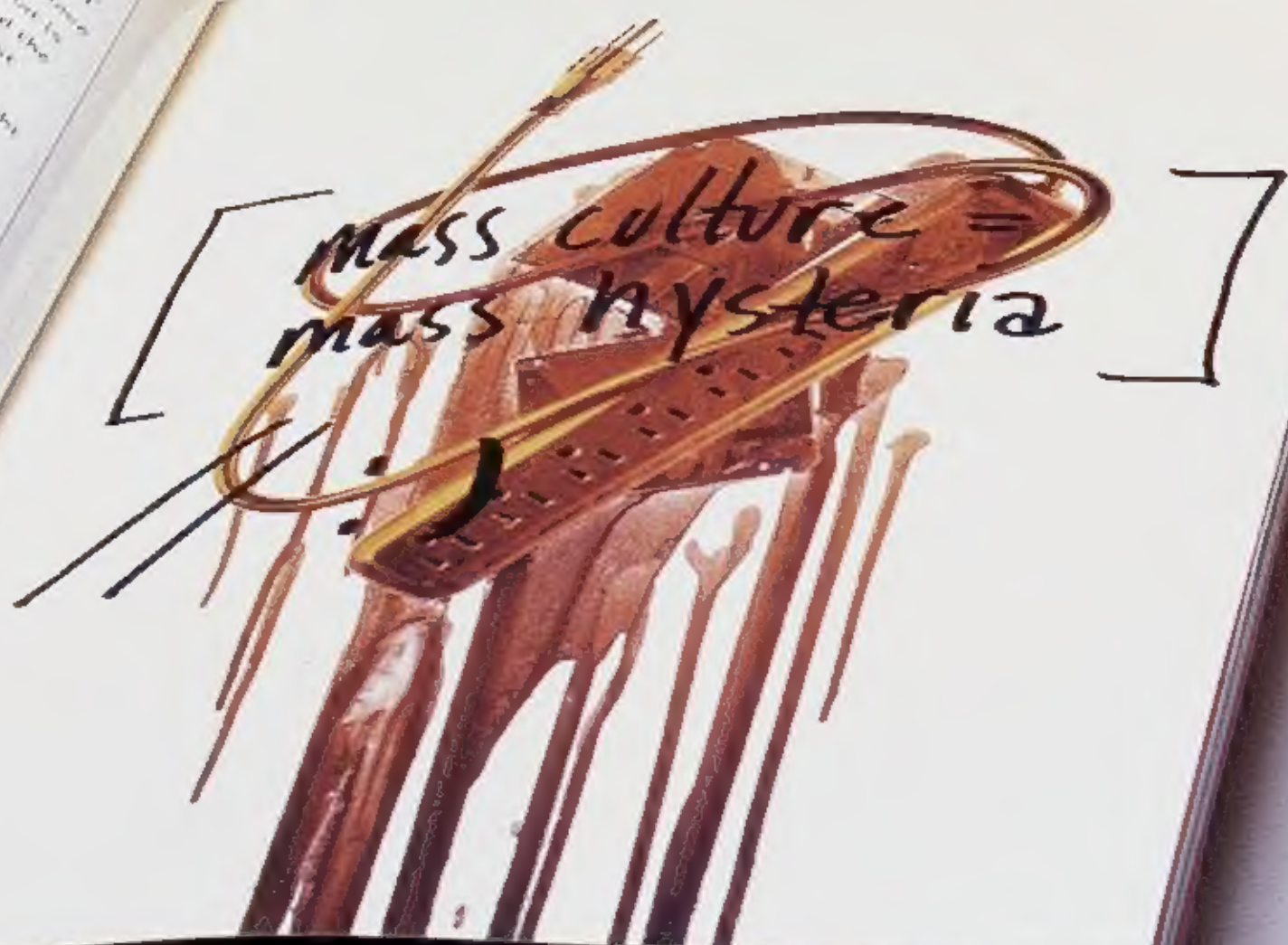
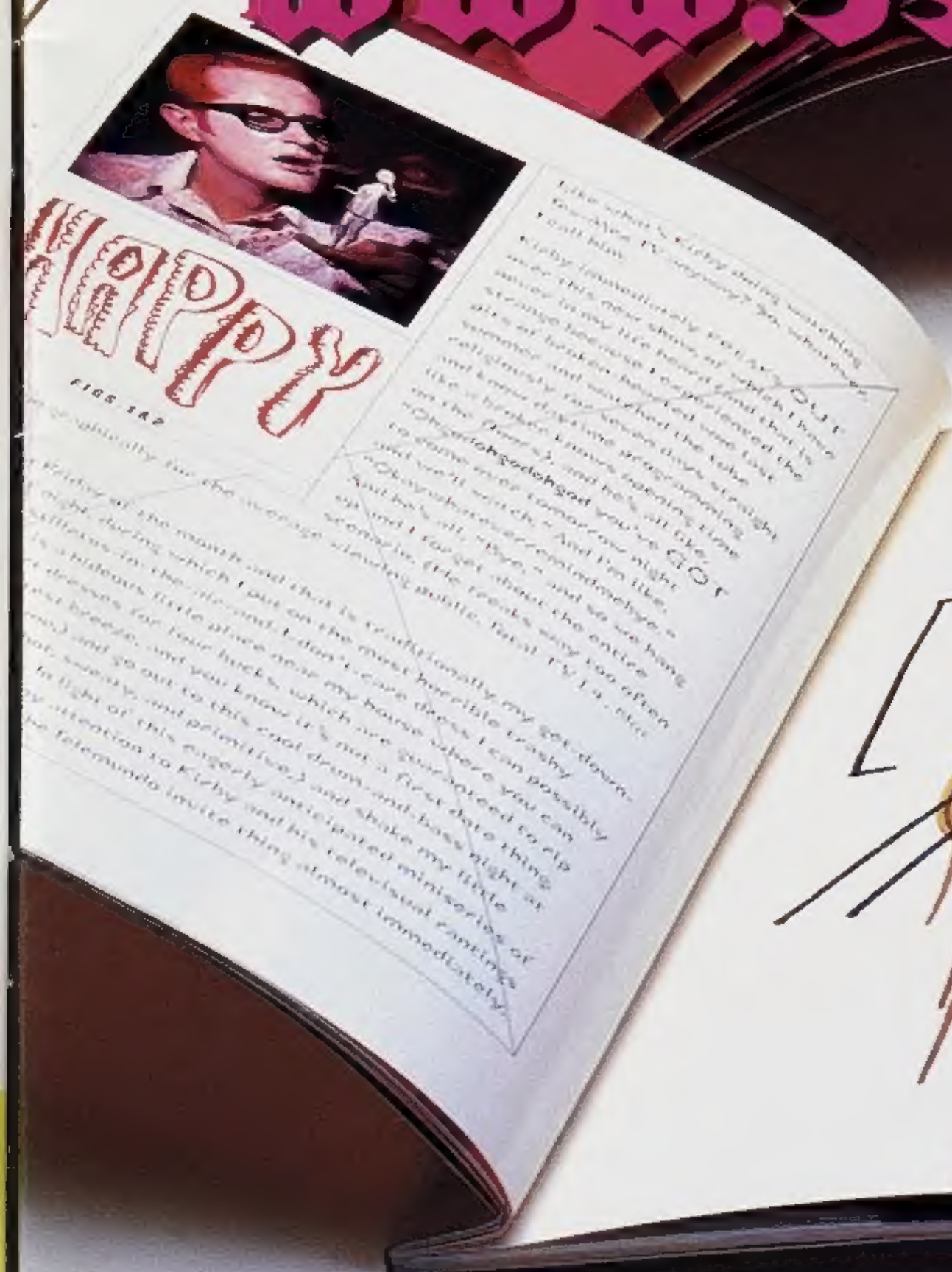
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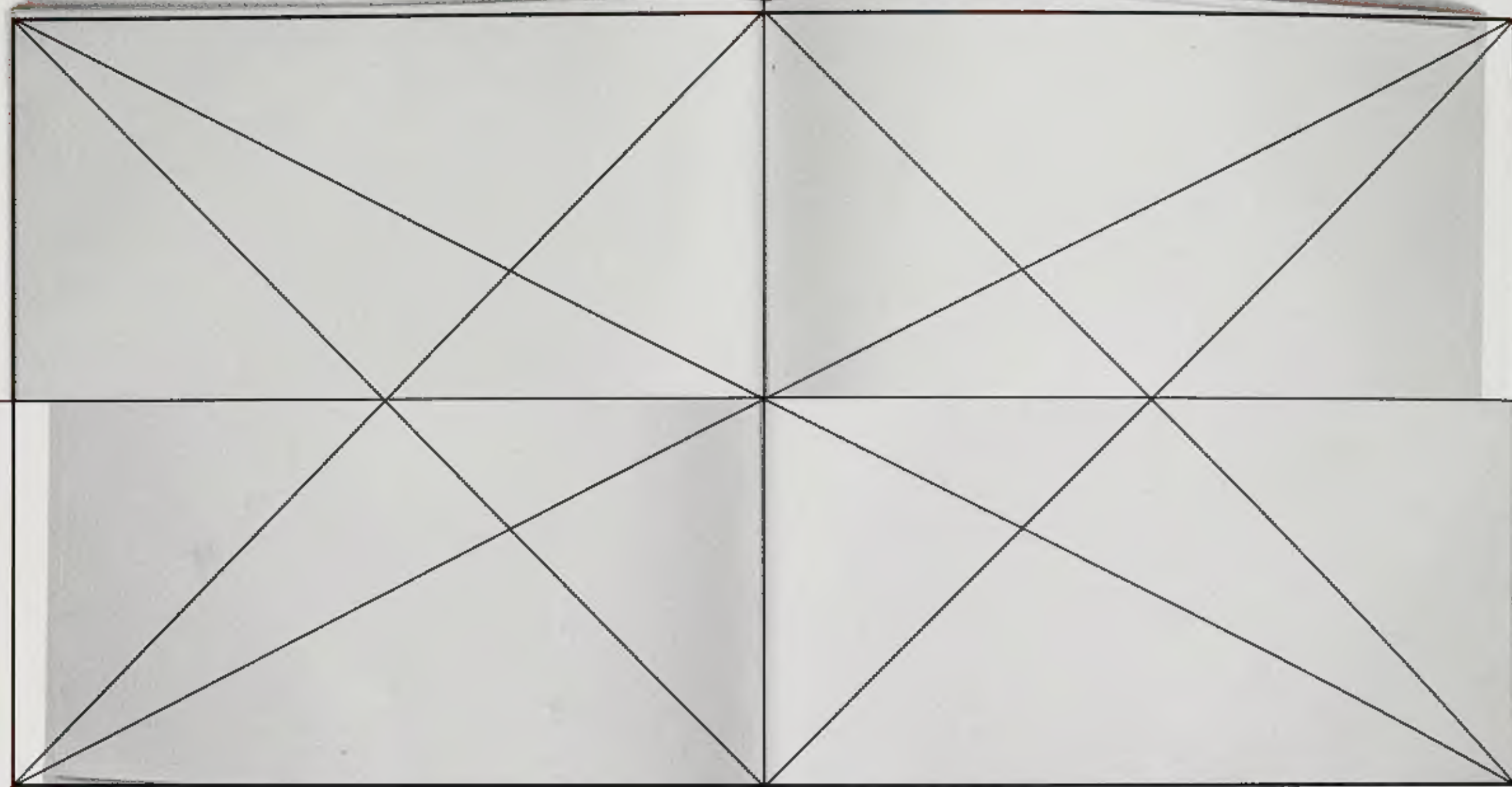
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